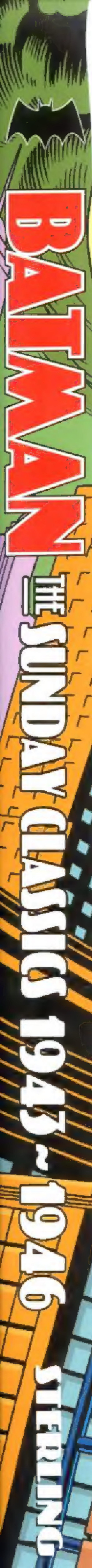


DICK SPRANG





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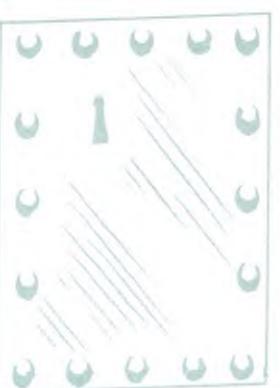


Thrill to the Early Adventures of the Caped Crusader!

In 1943, one of the most famous creations in comic books was adapted for newspapers. It was Bob Kane's Batman! With a small list of client newspapers during the war years, the "Batman and Robin" comic strip remains one of the rarest works in comics history. Now, the rare Sunday color pages are reprinted in a generously sized format. In this book, you'll meet some of the Caped Crusader's most famous villains, including the Joker, Catwoman, the Penguin, and Two-Face!

Batman: The Sunday Classics 1943-1946 collects the classic Sunday Batman strips as they were originally published in newspapers in the 1940s. These full-color adventures showcase the earliest incarnations of a hero who has become a cultural icon. Fighting against common thugs and outrageous villains, Batman and Robin must use both physical strength and mental prowess to save Gotham City from plot after evil plot.

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BATMAN:
The Sunday Classics

1943-1946

BATMAN: The Sunday Classics

1943-1946

Batman created by Bob Kane



Sterling Publishing Co., Inc.
New York

This book would not have been possible without the professionals who were, in one way or another, originally involved with the *Batman and Robin* comic strip: **Jack Burnley, Don Cameron, Whit Ellsworth, Bill Finger, Bob Kane, Stan Kaye, Win Mortimer, Charles Paris, Ray Perry, Fred Ray, Jerry Robinson, Jack Schiff, Ira Schnapp, Alvin Schwartz, and Dick Sprang.**

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The publishers have endeavored to locate all writers, pencillers, and inkers of the comic strips featured in this volume; however, this information was not always readily available and the publishers apologize to any person misidentified or not identified and invite such persons to inform the publishers of the error.

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A HISTORY OF THE 1940S BATMAN AND ROBIN SUNDAYS

BY JOE DESRIS

Batman has appeared in a newspaper strip on five separate occasions since his 1939 comic book debut. This series reprises the first and possibly most important occasion. Not only has *Batman and Robin* never before been reprinted intact, it also has important historical significance:

- The dailies comprise the last large body of work that *Batman* creator Bob Kane pencilled completely solo.
- It is artist Charles Paris' first inking work on *Batman*, representing the initial three years of a consistent 22-year stint with the character. Paris is probably the only person to have inked Batman this long.
- And it contains stories by all the significant writers from the first five, formative years of the feature's history: Don Cameron, Bill Finger, Jack Schiff and Alvin Schwartz.

Getting the job done

Most newspaper strips are handled between artists and newspaper syndicates. Normally, an artist will deliver finished work directly to a single syndicate editor. However, *Batman and Robin* was administered through the DC Comics offices via editor Jack Schiff. Executive editor-in-chief Whitney Ellsworth was also occasionally involved.

The writers and artists for this project dealt with Schiff, never with the syndicate. After a Sunday script was written, Schiff would assign the penciller (usually Jack Burnley). After transforming the story into pencil drawings, the work was returned to Schiff's office and lettered in the DC office bullpen (often by Ira Schnapp). The strip was then picked up by the inker (usually Charles Paris) and afterwards, once again returned to Schiff's desk. A small copy of the finished artwork was given to a colorist (usually Ray Perry); a color scheme was painted on the copy as a guide for the engraver. Schiff ensured that everything was delivered to the McClure Newspaper Syndicate, which would make the engravings, mats and proof sheets, and mail them to subscribers. (A history of McClure is in *Batman: The Dailies 1944-1945*.)

Sundays vs. Dailies

Much of the *Batman and Robin* newspaper strip's general history appears in *Batman: The Dailies*, however, there are several points unique to the Sundays.

Although artistically more polished than the dailies, the Sunday installments were not used by several papers that carried the dailies. While some did not have a Sunday edition, others would not or could not find room in their color comic sections. Additional background about subscribing newspapers can be found in *Batman: The Dailies 1945-1946*.

All Sundays for this strip were drawn for a tabloid format, which appeared as five columns wide by 12 1/4" high when published. Not only are these tabloid versions of the strip more complete than other sizes, they are more detailed. The rearranging and trimming of panels to conform to a half-page size meant the art was additional generations away from the original. Because of the process, fine details on the proofs would close up or drop out.

This naturally carried over to the published strips, with half-page and half-tabloid art having considerably less detail than the full tabloid size.

Most, if not all, Sundays were colored by Ray Perry, who worked in the DC bullpen. As with the dailies, Jack Schiff was the DC editor responsible for this material.

New titles

Unlike the dailies, individual Sunday comic strips appeared without titles. To help distinguish stories from each other, I wrote titles for all Sunday continuities, frequently using phrases from the stories themselves.

Apparently for storage purposes, existing proof sheets had simple titles written either on the reverse side of the art, or on the manila folders in which they were kept. This material was most likely written by Schiff. No information about other such titles seems to exist. They appeared as:

- Chapter 5: "Oil"
- Chapter 6: "Alfred-Ferry"
- Chapter 8: "Mardigras"
- Chapter 11: "Forest Rangers"
- Chapter 12: "Alfred Niece"
- Chapter 13: "Indian"
- Chapter 14: "Underground Maze"
- Chapter 15: "Diamond Cutter," "Diamond Story" and "Missing Diamond Story"
- Chapter 21: "Thousand Umbrellas"
- Chapter 22: "Hotel Story"

When Schiff chose to reprint some of these Sundays in the 1960s, he did not use titles. When E. Nelson Bridwell took over editorial tasks for the Batman reprint books in 1967, he continued to use Sunday strips, ultimately using four additional sequences. Except for the Two-Face continuity, stories chosen by Bridwell were titled. The selection for Chapter 21 was perhaps coincidentally similar to a Penguin story from *Detective Comics* #87 (May, 1944), "The Man of a Thousand Umbrellas." Bridwell is probably the author of these three:

- Chapter 7: *Four Hours to Live*
- Chapter 8: *The Mardi Gras Mystery*
- Chapter 21: *The Man of 1,000 Umbrellas*

When DC editor Mike Gold selected Chapter 21 for inclusion in *The Greatest Batman Stories Ever Told*, the story was retitled "1001 Umbrellas of the Penguin." This revision probably surfaced during a group meeting and is apparently the result of suggestions from several DC staffers. The same group effort holds true for Chapter 18 which Gold selected for *The Greatest Joker Stories Ever Told*. It used a straightforward "The Joker and the Sparrow."

Chapter 1: *The Penguin's Crime-Thunderstorms*

#1-6, November 7-December 12, 1943

Writer: probably Don Cameron, possibly Joe Samachson

Pencilling: Bob Kane

Inking: Charles Paris

Lettering: DC bullpen staff

This story marks the seventh adventure of Penguin, coming between his appearances in *Batman* #17 (June-July, 1943) and *Batman* #21 (February-March, 1944). Penguin was the only villain to be used twice in the Sundays (also see Chapter 21). It marks the first occasion that Charles Paris inked Penguin.

The last two panels on page 47 and the initial panels on page 48 are reminiscent of a cliffhanger from the second and third chapters of the 1943 serial *Batman*. The cinema Caped Crusader walked across wires stretched between two buildings, had them burned loose from underneath him and was saved by using a rope.

Chapter 2: *The Secret of Cap'n Plankton's Ghost*

#7-10, December 19, 1943-January 9, 1944

Writer: Bill Finger

Pencilling: Bob Kane

Inking: Charles Paris

Lettering: DC bullpen staff

Although attributing this story to Bill Finger was not as easy as with other continuities, Finger previously had written several pirate-related stories including:

- “Hook Morgan and His Harbor Pirates” (*Detective Comics* #54, August, 1941)

- “Blackbeard's Crew and the Yacht Society” (*Batman* #4, Winter, 1941)

- “The White Whale!” (*Batman* #9, February-March, 1942)

Finger maintained a detailed gimmick file on numerous topics, clipping and saving material to help him formulate new stories and to provide artists with a reference on detailed or unusual subjects. Because of these files, Finger would be the likeliest to have the background information. Bob Kane liked pirate stories and Finger may have written this story with that in mind.

Chapter 3: *Jesse James Rides Again!*

#11-15, January 16-February 13, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

“When they started the Batman strip,” observes Jack Burnley, “Kane was doing both [dailies and Sundays] and I guess it got too much for him. Ellsworth called me in and asked, ‘You want to take over pencilling the Sundays?’ I did practically all of them from there on. By this time, I had already done a number of Batman stories for the magazines, as well as covers. They knew I was capable, that I had done the work and they apparently liked my stuff.”

Although much of the panel layout normally would be described by the writer, a number of details were left up to the artist, including composition, angles and elements such as circular panels (pages 54, 56). “I don’t think [circular panels] were described in the script,” says Burnley. “They [might] say a close-up. Sometimes it would be left to the discretion of the artist. And just for variation, you’d do something like that. I notice now in the comic books, they do all kinds of crazy stuff. But you couldn’t do that in a newspaper strip.”

Burnley normally submitted his pencilled work to Schiff, who then gave it to Paris, but this changed when deadlines were tight. “I met Charlie Paris a couple of times when I brought pencils directly to him,” continues Burnley. “He had an apartment down in Greenwich Village. He had some racing pigeons flying around in a loft up there.”

Chapter 4: *The Undersea Bank Bandits*

#16-20, February 20-March 19, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

Finger’s extensive gimmick collection helped him write stories like this, which are made more realistic and believable by their use of detail. “I did a couple of stories like [this],” says writer Al Schwartz, “which I couldn’t have done if Finger hadn’t given me the material.”

Finger also worked in visual terms, as can be seen on pages 59 and 60 where several panels have little or no dialogue.

Chapter 5: *Liquid Gold!*

#21-26, March 26-April 30, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

Finger had previously used a similar deathtrap and escape in “Swastika over the White House!” from *Batman* #14 (December, 1942-January, 1943). A dazed Batman and Robin were tied up inside a truck which was then sent racing towards a gasoline storage tank. Batman used the tip of the truck’s glowing cigarette lighter to burn through Robin’s ropes and the two escaped.

In the last panel of page 69 where Bruce and Dick are flying home to Gotham City, Paris may have used his wife Phoebe as a model. Although not a stewardess, she worked for American Airlines at the time and resembles the woman in the strip.

Chapter 6: *Cap'n Alfred*

#27-31, May 7-June 4, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

To preserve original color schemes, screens and details, many Sundays were scanned from actual 1940s color newspaper tearsheets. Existing black and white tabloid-size proofs were used when such tearsheets were unavailable. These proofs were recolored on a Macintosh computer using half-page or half-tabloid tearsheets as color guides. These Sundays are #1, 7, 8, 51, 68-70, 121, 122, 126, 128, 129, 141. Sundays #138, 145 and 146 were recolored without using original guides. The art for Sundays 131-134 and 137 was reproduced from the negatives to *Batman* #176 (where this story was first reprinted) and then recolored. Less than two dozen of these rare strips then remained to be reproduced from abridged half-page or half-tabloid tearsheets.

The best possible source material, original tabloid-size color proofs, are almost nonexistent but were used when available. Such proofs in this Chapter are #29-31. Other color proofs in this volume: #34, 35, 36 (partial), 43 (partial), 63, 66, 67, 82, 84, 85 and 139.

Chapter 7: *Death Row's Innocent Resident*

#32-39, June 11-July 30, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

Referring to Batman’s dimmed face on page 79, panel 3, Paris laments, “I wish they would’ve let us get away with more of that. There were things that you could do that they just wouldn’t let you do.” The emphasis on realistically rendered art can be easily noticed in DC’s comic books from the late-1940s into the 1960s. There does not appear to have been a specific policy or house style in effect, but for better or worse, the result was a typical avoidance of stylized art and design elements like intentional distortion.

Chapter 8: *The Mardi Gras Mystery*

#40-46, August 6-September 17, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen (#40-42), Ira Schnapp (#43-46)

Chapter 9: *An Attic Full of Art*

#47-53, September 24-November 5, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

Chapter 10: *There Was A Crooked Man...*

#54-61, November 12-December 31, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

"I know that he worked on the Crooked Man," says Schwartz about Finger. "He talked to me about it [and] I remember him sweating it out. I worked on one or two [continuities] with him. You know how kids get together and do homework? 'You come over to my place and we'll work there; we'll keep each other awake. Hey, what do you think of this...?' That kind of thing."

This is one of Burnley's favorite stories among the Sunday continuities and he recalls creating the Crooked Man from the description Finger provided. He also remembers the ease of drawing the second panel on page 103: "With comic strip artists like Ad Carter, there used to be a standing gag about that. In those old four-panel kids' strips, they had these kids walking along in the gutter, and they come to one of these big sewer pipes. They go in, and they're just blacked out panels with balloons in the middle. They come out at the other end. You don't have to draw anything."

Silhouettes (page 101) were often done with a similar work-saving intent, but in panel 6, Paris used the time saved from not inking the characters to ink hundreds of tiny background lines.

Just as Finger reworked several comic books stories when writing the newspaper continuities ("Deadly Professor Radium" from volume 3 of the dailies and "The Curse of the Four Fates" in this book), he would later turn this chapter into a comic book story. "The Case of the Mother Goose Mystery!" appeared in *World's Finest Comics* #83 (July-August, 1956). Although some changes were made and Superman was added to the Duped Duo, it seems certain that Finger had either this newspaper story or his script to refer to. Not only was the basic plot intact but Mousey, Mr. Melville, Adventure, Inc., the staff of actors and writers, and other elements appeared. The Crooked Man was replaced by Humpty Dumpty, Mother Goose and other nursery rhyme characters, with a slightly different twist added to the ending.

Chapter 11: *Holy Smoke!*

#62-68, January 7-February 18, 1945

Writer: Bill Finger
Pencilling: Jack Burnley
Inking: Charles Paris
Lettering: Ira Schnapp

"[Finger] liked that stuff with the backgrounds and detail," says Schwartz. "He was the one that would go in for heavy detail about occupations and things like that. I don't know anybody else who took the trouble."

Schiff managed to pop up several times throughout the *Batman and Robin* strip. On page 108, panel two, Roger Kale resembles Schiff although the DC editor did not sport a moustache.

Chapter 12: *A English Sassiety Skoit*

#69-72, February 25-March 18, 1945

Writer: Bill Finger
Pencilling: Jack Burnley
Inking: Charles Paris
Lettering: Ira Schnapp

Alfred had been nonexistent during the first four years of Batman's adventures, not being introduced to comic books until *Batman* #16 (April-May, 1943). He was described as the son of Jarvis, the butler of Bruce Wayne's father, and in his origin story arrived unannounced and initially unwanted. He soon became a fixture of the chronicles.

Alfred's last name was revealed as Pennyworth in *Batman* #216 (November, 1969), although it clearly is Beagle in this story (page 112). Beagle was also used shortly before this continuity appeared in "Alfred, Private Detective!" from *Detective Comics* #96 (February, 1945). It is conceivable both stories were written simultaneously; however, the comic book, which would have gone on sale in December, 1944, is likely to have been written before the strip.

The likeliest explanation of Alfred being endowed with a second surname is a chronicler's error. "Beagle" appears to have been referred to only on these two occasions. With the '40s person-

nel no longer in the business and "Beagle" in an obscure location, it perhaps seemed that Alfred had never been given a last name.

The third panel on page 114 has connections with *Detective Comics* #103 (September, 1945). To save time and bring a certain consistency to the characters, Burnley used a small group of stock poses and, from time to time, reused previous poses of his own design. The portrayal of Batman and Robin running and falling was reused by Burnley in the Batman story from *Detective Comics*. It was also used as a cover for that issue, drawn by Dick Sprang.

Chapter 13: *Rustling on a Reservation*

#73-78, March 25-April 29, 1945

Writer: Bill Finger
Pencilling: Jack Burnley
Inking: Charles Paris
Lettering: Ira Schnapp

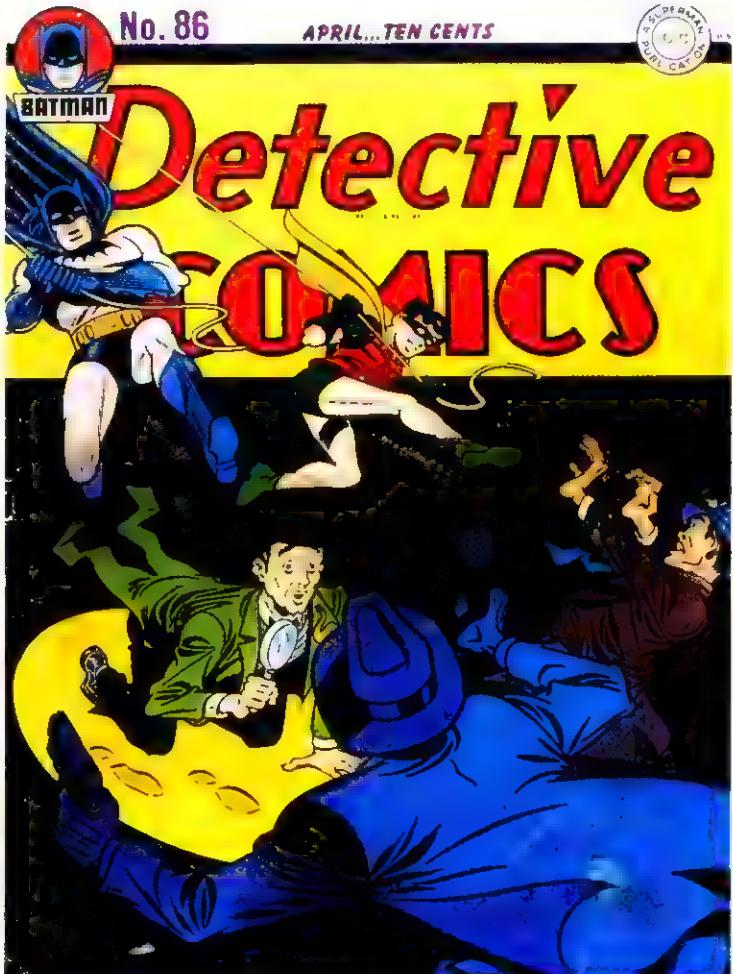
It was not uncommon for Batman and Robin to stray from Gotham City. For example, they had previously visited the Southwest (*Batman* #17, June-July, 1943) and helped round up cattle rustlers (*Batman* #21, February-March, 1944).

Traveling was a plot device used by the writers to prevent the chronicles from becoming stale. It allowed development of the Bruce Wayne and Dick Grayson characters, since it was awkward to have them constantly in costume. On the negative side, sequences without Batman and Robin would be unlikely to encourage newspaper readership. More about this topic is in *Batman: The Dailies 1945-1946*.

Chapter 14: *The Gopher: King of the Underworld!*

#79-85, May 6-June 17, 1945

Writer: Bill Finger
Pencilling: Jack Burnley
Inking: Charles Paris
Lettering: Ira Schnapp



The Dynamic Duo rescue the sleuthing Alfred on this cover of Detective Comics #86 (April, 1945). Art by Dick Sprang.

Finger's villains occasionally encountered a subway's third rail; it occurs again in Chapter 25. His familiarity with subway dangers stemmed from his riding the subway to work. "Finger never owned a car," says Schwartz. "He was living in Manhattan, and you didn't have a car unless you were a nut like me and couldn't live without one. Finger was the Superpedestrian."

This was the only Sunday continuity to conclude with a "The End" signature box in the last panel, a carry-over from comic book stories. Although the Two-Face story in this volume also uses "The End" in the last panel, it is integral to the story and is not intended to serve exclusively as a closing statement.

Concluding a story in this manner was uncommon in newspaper adventure strips. Some strips would overlap continuity and it was difficult to tell precisely where one story ended and the next began. Such interwoven writing pulled readers into the next story as the present one concluded and made cancellation of the strip difficult for editors. Readers were more likely to complain about a strip being discontinued in midstory.

Chapter 15: *The Tale of The Tinker Diamond*

#86-90, June 24-July 22, 1945

Writer: Bill Finger

Pencilling: Bob Kane

Inking: Charles Paris

Lettering: Ira Schnapp

Burnley's regular pencilling on the Sundays was interrupted because Schiff wanted him to draw "The Karen Drew Mystery" for the dailies. Except for the five installments Burnley missed in Chapter 23, he would continue to pencil the Sundays until the strip ended.

Finger wrote only one-fourth of the daily continuities, but he did nearly two-thirds of the Sundays. "Bill's talent for pictures and gimmicks was more suited to the Sundays," says Schwartz in

contrasting the two versions, "Bill tended to be more pictorial than me. I came in there as a novelist [and] didn't think in pictures the way Bill did. I thought in terms of character [and] plot. Certainly he was better than me at that stuff. The main thing they always kept emphasizing: pictures, pictures. They'd say I was wordy."

Chapter 16: *A Pretty Amnesia*

#91-97, July 29-September 9, 1945

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

This is Schwartz's first effort at writing a Batman Sunday. His work was not bylined, but he used the pseudonym Vernon Woodrum during his comic book career and most of his contemporaries knew him by that name.

"All those parts of New York I know like the inside of my hand," says Schwartz, referring to the various parts of Gotham visited in this story. "I guess anybody who was born and bred in New York [would]. During those years, I was living in the Village [and] you're close to Little Italy, you're close to Chinatown, you know all the ghettos in New York."

Schwartz tended to minimize accents in his scripts, as can be seen with this story's main character. Some writers felt obliged to put a full accent on almost every word (Al Capp's *Li'l Abner* comes to mind). This can interrupt the "flow" of a narrative as readers slow down to interpret phonetically spelled text.

Chapter 17: *Devil's Reef*

#98-103, September 16-October 21, 1945

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

"Apart from everything else," says Schwartz in discussing details of this continuity, "it has one of those phrases that I know is mine, and that's 'snug as a bug in a rug' (page 141). This is part of my personal slang vernacular [and] came from my wife."

Primarily a vehicle for Alfred, this continuity focuses on Alfred, relegating Batman and Robin to secondary players. This also occurred in Chapters 5 and 12. It has been used many times in the comic books and was carried to its extreme in a charming series of 13 solo stories entitled "The Adventures of Alfred." They appeared in *Batman* #22 (April-May, 1944) to *Batman* #36 (August-September, 1946) except for issues #33 and 35. Bruce and Dick were almost incidental to the plot of these typically four-page stories. They were illustrated by Jerry Robinson and occasionally written by Schwartz.

Chapter 18: *Gotham's Cleverest Criminal*

#104-110, October 28-December 9, 1945

Writer: Al Schwartz

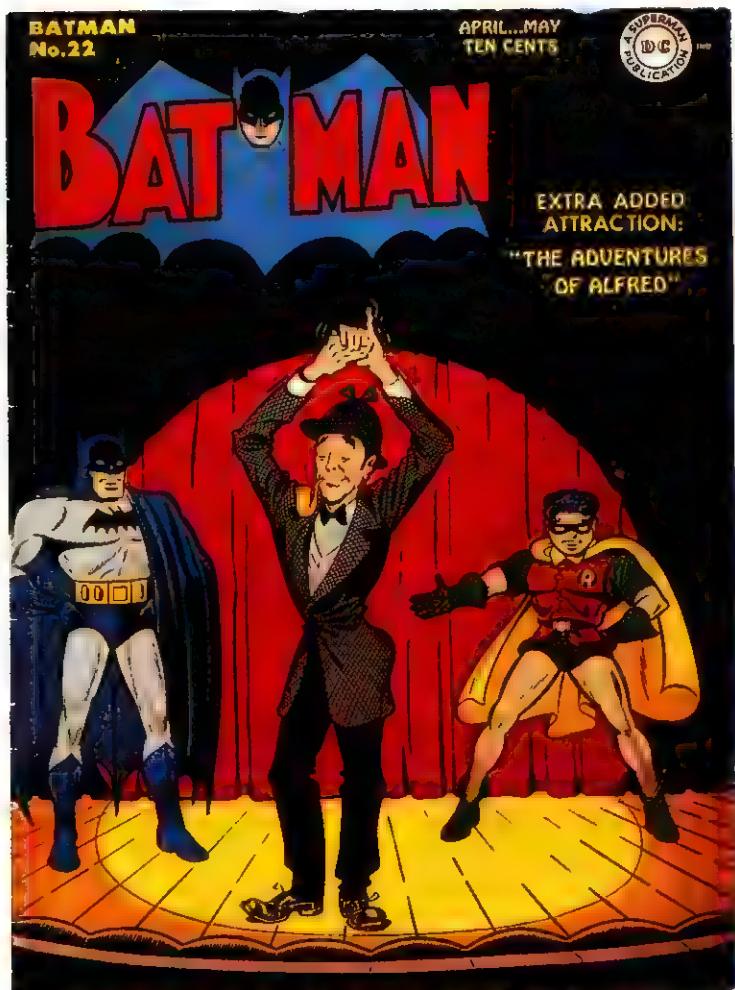
Pencilling: Jack Burnley

Inking: Charles Paris

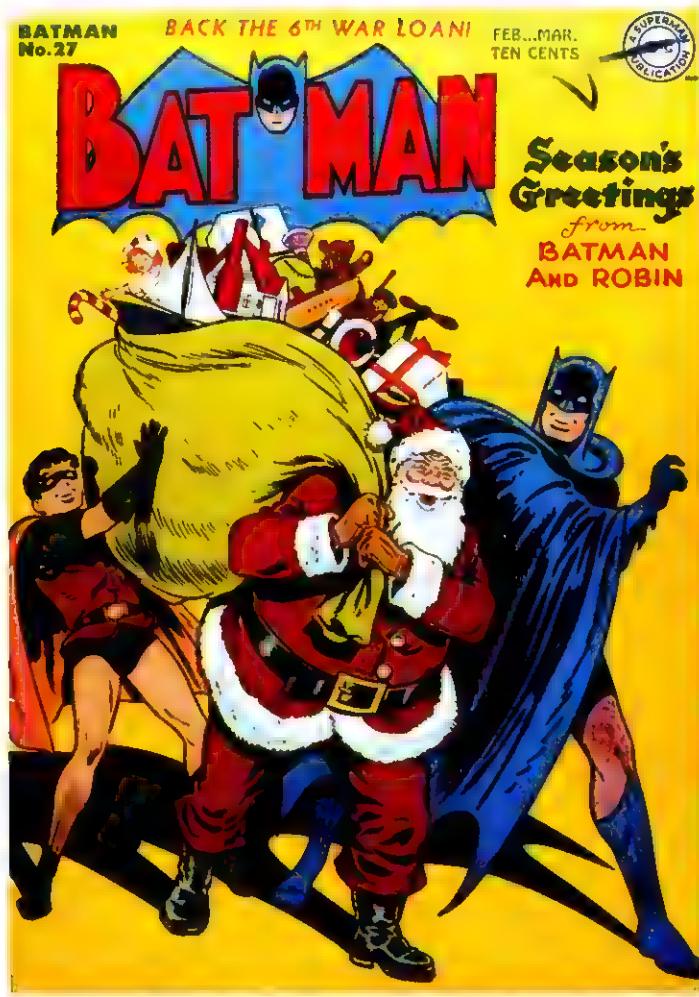
Lettering: Ira Schnapp

"I thought this was a great sequence," says Burnley. He pencilled 136 of the 156 Sundays in this book and is quite fond of this body of work. In fact, he believes these Sundays to be his best effort in comics. He was never offered the dailies as a regular assignment but did three fill-ins. "I thought the Superman Sunday pages I did were good," he continues, "[but] I enjoyed the Batman stuff best. I liked the ones that were humorous, with the Joker in jail, the Penguin with his aunt. And I liked characters like the Crooked Man and the Gopher."

"They knew I could ink the Sundays, but they had faster guys. I was slow enough with the pencil. I would have really slowed it up if I had inked them, too. I wasn't paid by the piece. Normally it would take two or three days to pencil a Sunday. Sometimes I would take too long and they'd complain. They'd



Alfred began to appear in solo adventures as of Batman #22 (April-May, 1944). Art by Dick Sprang.



Annual Christmas themes, like Chapter 19 in this volume, were common to Batman stories of the 1940s. Jack Burnley pencilled and inked this cover to Batman #27 (February-March, 1945).

want me to do more than just pencil a Sunday, so they'd usually throw in a couple of covers or something to go along with the Sunday page."

Burnley does not recall precisely how far ahead of deadline he had to pencil, but he remembers that, "they would tell me when I had to get the thing in." Paris recalls staying about 10 weeks ahead on finished art. Burnley's due date would probably have averaged a week or two earlier, allowing him time to pencil the page, for Schiff to review the work and for the word balloons to be lettered.

"I seem to remember cooking up that football gimmick," notes Schwartz. "I thought it was a pretty crummy gimmick at the time. This is clowning around, in this rivalry with a woman. When Don [Cameron] handled the Joker, he was very light. Bill's [stories] were pretty grim. Bill was the one who made the Joker into a very grim character."

Chapter 19: *Alfred Claus* #111-112, December 16-23, 1945

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

During the 1940s, DC annually featured holiday and Christmas-related comic book covers and stories in many of their Batman and Superman titles. Since this was typically for books that went on sale in December, not all issues could use these winter themes.

Schwartz recalls some of this material being written with a tight deadline: "They'd say, 'Look, we need a Christmas story in a hurry, so we can get it out in time. Can you do it?' They didn't have them in inventory and it would be a last minute thing."

Chapter 20: *Twelvetoes* #113-118, December 30, 1945-February 3, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

Paris recalls a statue of General Sherman at the southeast corner of New York's Central Park similar to the one illustrated on page 157. Did Burnley use this statue as a guide when pencilling? "I wouldn't go to the park," he says. "In this case, this is obviously a specific statue, not something I just drew out of my head. If they mentioned a specific statue or if they just gave a general idea, I don't remember. I could very well have gone to the library [for] an equestrian statue. If a script mentioned something they wanted, I know I would get scrap from the library in order to make [things] authentic. They had picture files on almost any subject you could think of. Look up in the index and they would have a cardboard file [with] all kinds of clippings from magazines, photographs, drawings, illustrations, advertisements, anything on that subject."

"I remember the whole Twelvetoes thing," notes Schwartz. "This is the one with the gimmick with the pants that got wet [and] the crease. I remembered that because it used to happen all the time. You'd get caught in the rain and in those days, we'd worry about the crease in our trousers."

"Twelvetoes is the sort of gangster name I liked to come up with. Not Gopherhead. Twelvetoes is great, I thought. I remember writing in that scene at the end where she puts her foot on the scale; it was a nice touch. I used the term circle inset [to describe the last panel on page 161].

"'Lead pipe cinch' I picked up in Brownsville, now Bedford-Stuyvesant. I had two literary friends who grew up in this rough neighborhood. There was a pool room they used to go to; they would pick up this slang and I would pick it up from them. I heard expressions like 'it's a hanger,' and all kinds of cinches."

Chapter 21: *Oswald Who?*

#119-123, February 10-March 10, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

Chronologically, this Penguin adventure fits between *Batman* #33 (February-March, 1946) and *Batman* #36 (August-September, 1946). It is the first story to ever use Penguin's real name. "I used to like to sit around and make up funny names," says Schwartz, "crook names, crazy sounding names. It was just a sort of game we'd play. I used to do that later on with my kids."

Why give the Penguin a name? "When you're looking for a plot," explains Schwartz, "you figure, oh, here's a story. You try about ten different plots sometimes. He doesn't want anybody to know his real name. I had a similar experience happen to me. When I was a kid, my mother had one of these baby rings made for me. It was gold and I kept it until I was quite grown up. It's very hard to read. My middle initial is 'S.' I didn't want anybody to see that ring but I didn't want to throw it away; I had a lot of sentimental attachment to it. I remember once at City College, these two friends of mine grabbed my hand and exhibited this ring. It really came out of that kind of experience."

"This was a difficult one for me," says Burnley, describing page 164. "I had to draw a whole traffic scene with a double-decker bus. I had to [research] what a double-decker bus looked like; probably got it from the library, too. I didn't block it out. The [editors] complained that's what some of the other fellows would do. I thought [this] was one of my best series. I tried to make it funny, with funny looking characters. The thing was all in a humorous vein. Some of the others are pretty serious."

Chapter 22: Hotel Grandeur
#124-129, March 17-April 21, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

The DC editors typically put Burnley on their best features. By selecting him to work on the Batman Sunday page, perhaps they hoped that his realistic style would help the strip compete more effectively against the stiff competition from other syndicates.

While his editors may have occasionally complained about his speed, they felt strongly about the quality of his work. "Murray Boltinoff told me," Burnley recalls, "that some DC artists were goofing off with very rough and sketchy pencils, forcing the inker to do much of the actual drawing. Boltinoff had a photostatic copy made of one of my Sunday pages while still in pencil form. It really didn't reproduce the pencil as well as it should have. It lost quite a bit." These stats were used to show other pencilers what they should be doing and Burnley fortunately saved two examples. They are reproduced on page 39.

Regarding the detailed pencils that an inker of his work typically had to work with, Burnley comments, "There's not much left to his imagination. Those figures are all very detailed [and] he just had to follow it."

Somewhere around 1945-1947, Schwartz developed a concept for a comic book series called *Hotel Skyline*, ultimately writing approximately eight scripts. "Schiff is the guy who encouraged me to write it," Schwartz recalls. "He was one of its strongest sponsors. I believe they even did some artwork. I made up the whole thing around a hotel. It was more than a *Grand Hotel*, which was about the guests. It was kind of fresh in those days.

"You have the house detective, the laundry, restaurant, all the characters. I had done so much research for *Hotel Skyline*, particularly on the kitchens. A hotel is like a big city. It isn't just the desk clerk and the house detective; it's huge and there are things going on all over the place. I remember thinking of that [silent valet] when I was in a hotel once. A great spot that is: you stick the clothes in the door and you can put somebody in there. The reason they didn't do [*Hotel Skyline*] at the time was a shortage of paper.

"I thought it was a great name. It was so great that a chain of hotels in Ottawa, Canada picked [it] up. It seems to me an obvious one [but] a lot of names are right in the air."

Some of the background material for this story reappeared in a Robin solo effort entitled the "The Bellboy Wonder," from *Star Spangled Comics* #120 (September, 1951). Schwartz did not write this 1951 comic book script, but there are many common elements between the two. They include the basic hotel theme, a giant laundry room and kitchen, a foreign diplomat in danger, a reference in the text to the hotel as a city and the silent valet. All of which seems to indicate a reading of this continuity by the author of the Robin story (possibly Paul Talbot). A direct spin-off of this newspaper strip story seems likeliest; however, "The Bellboy Wonder" may have been a reworking of one of the *Hotel Skyline* scripts.

Chapter 23: Catwoman's Grasshopper Chase

#130-137, April 28-June 16, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley (#130-132), Fred Ray (#133-137)

Inking: Win Mortimer

Lettering: Ira Schnapp

Referring to the first panel on page 173, Schwartz observes, "It's the kind of opening I liked, establishing the story. [And] I noticed that every time I was dealing with rural characters, I'd use the word 'tarnation' [page 173, panel 6]. I have a copy of a 1946 *Superman* Sunday where this little guy runs into somebody and yells out 'tarnation.' I don't know where I picked that up, but I've been using it for a long time."

Batman and a giant clock (page 173) are a frequent combination in comic book stories. Often a Finger motif, it came to be used by others as well. The first appearance of a large clock tower was in *Batman* #2 (Summer, 1940) while the first battle atop a clock tower appeared in *Detective Comics* #50 (April, 1941). A similar clock conflict can be found in volume 1 of the dailies with additional notes in the historical material.

"In the middle of this thing I got sick," recalls Burnley, referring to page 176. "I was just exhausted. I couldn't continue with it and I told Whit I [had] to take some time off. I was pretty much fed up with it. Ellsworth [said] that Fred Ray took it over. I remember seeing the sequence in the paper afterward [and] saying, 'well, Fred did a pretty good job on that.'"

Win Mortimer took over the inking for this sequence. It is uncertain what Paris was doing at this time; possibly a few comic book stories for inventory, or working ahead on the dailies.

When this story was first reprinted in *Batman* #176 (December, 1965), the second-to-last panel was slightly redrawn. Originally, the arm sticking out of the porthole had a shirt and coatsleeve, apparently indicating that Catwoman had cut the rope. For the comic book reprint, the arm was redrawn without any covering, indicating that (and perhaps this was more likely) one of the henchmen had severed Robin's lifeline.

Batman and Robin chased Joker throughout the U.S. in "The Cross Country Crimes!" in *Batman* #8 (December, 1941-January, 1942). While the concept is similar, this Catwoman adventure is quite different from the Joker yarn.

Chapter 24: Half Man—Half Monster

#138-146, June 23-August 18, 1946

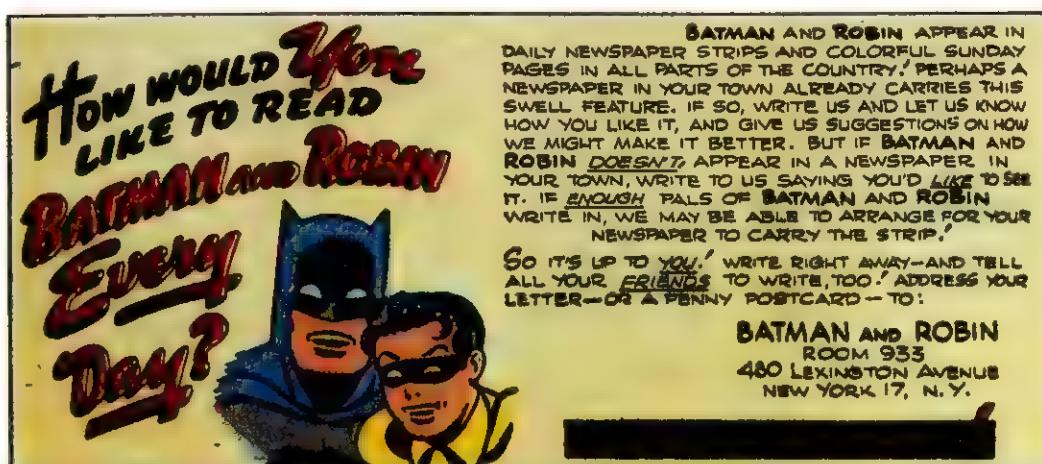
Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Win Mortimer

Lettering: Ira Schnapp

"I know for a fact," says Mortimer, "that I did some of the inking over Burnley's work on the Sunday pages. I remember how clean and how precise it all was."



An ad from Detective Comics #102 (August, 1945).

Mortimer typically pencilled and inked his own comic book work during this period. "For the syndicated stuff," he continues, "all I ever had to do was some of the inking. I'd have to follow exactly what had been done. I wouldn't try to improvise. Burnley worked very slowly and so there was always a [looming] deadline. When he would finish one, I'd be ready to switch over from something else. It was just a few at a time. [They] would come into Jack Schiff and he'd give [them] to me."

Two-Face initially appeared in a trio of comic book stories. Most of the material for this continuity came from the first appearance while segments with the two-wheel hansom cab originated in the third:

- "The Crimes of Two-Face!" (*Detective Comics* #66, August, 1942)
- "The Man Who Led a Double Life" (*Detective Comics* #68, October, 1942)
- "The End of Two-Face!" (*Detective Comics* #80, October, 1943)

When first chronicled, Two-Face was Harvey Kent. Reporters had nicknamed the handsome district attorney "Apollo" Kent. While prosecuting a case against "Boss" Moroni, vitriol scarred Kent's face. Plastic surgery was not an immediate solution since the only qualified doctor was in a Nazi concentration camp.

Finger clearly had access to the previous Two-Face appearances (perhaps his original scripts) when writing this story. Portions of dialogue are lifted verbatim and there are too many common elements between the stories for Finger to have relied solely on memory. He probably gave no more thought to modifying portions of existing Two-Face history to fit the newspaper continuities than he did to changing elements of the Professor Radium text from *Batman* #8 (December, 1941-January, 1942) which he rewrote for a daily continuity.

Finger most likely considered modifications to his original material as improvements. Unlike Joker or Penguin, Two-Face was not a major antagonist at this point. This continuity repre-

sents only his fourth appearance, and it was not until later years, when Two-Face became one of the more significant Batman villains, that these modifications could be considered problematic.

The Two-Face saga continued to evolve with "The Return of Two-Face!" in *Batman* #50 (December, 1948-January, 1949). The names of "Boss" Moroni from the comics and "Lucky" Sheldon from the strips were combined to form "Lucky" Morony, the gangster who tossed acid at Harvey Dent.

"The New Crimes of Two-Face" from *Batman* #68 (December, 1951-January, 1952) picks up on the actor/Two-Face theme from the Sundays. While reenacting Two-Face's origin for a television program, actor Paul Sloane is struck in the face by a vial of real acid. Sloane suffers mental shock and, thinking he is actually Two-Face, embarks upon a crime spree.

Chapter 25: *The Curse of the Four Fates!*

#147-154, August 25-October 13, 1946

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp (except #154)

For this penultimate Sunday continuity, Finger again returned to his previous comic book efforts. Perhaps he was more pleased with his initial treatment of the story because he modified very little of his original version ("The Four Fates" from *Batman* #9, February-March, 1942). The Indian mystic Jandor had been Jaffeer and "Brains" Morley had been "Brains" Brinig, but the plot remained unchanged. Similar (even the same) dialogue can be found in the comic book.

Page 194 marks one of the first times that Batman's mask flexed. Typically, artists had done little more than turn the half circles for Batman's eyes either up or down. "[The inker] wouldn't do that on his own," says Burnley. "I would've indicated that. They had to show that he's almost panic-stricken. He doesn't know what to do. The only way I figured out to give some expression was to make it show through the mask."

Sunday #149 (page 192) has similar scene to Sunday #85 (page 128) where the Gopher steps on the subway's third rail.

Chapter 26: *Tire Tread Deathtrap*

#155-156, October 20-27, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff (#155), Ira Schnapp (#156)

Schiff apparently wanted to use a brief story to wrap up the strip. If this continuity had run longer than two weeks, it would have exceeded the run of dailies and been discontinued mid-story since the strip was cancelled.

Burnley's detailed pencilling made the inking assignment an easy task. "Frankly," says Paris, "the newspaper strip was the easiest job I ever had in the comics. It was a gravy train, but I couldn't make more than \$85 a week. So when the strip was cancelled, that left me free to freelance. Then I made \$250 a week!"

Burnley considered comics an interim job and wanted to return to sports cartooning. "This stuff was a little too hard for me," he recalls. "It was an awful grind. That's one reason why I left it for sports cartooning. I was not originally a comic book artist and I had to sort of adapt my work to that format. It was getting more elaborate all the time, too. You had more and more details and stuff in it. Actually, I enjoyed doing the Batman Sunday pages more than any other comic book work that I did. I liked the scripts. If that had continued, I think I would have stayed on. But that was the end of the Batman strip. They just said they're going to have to work into something else." During the next year, Burnley did many covers. He finally left DC and the comic book business in August, 1947.

Additional historical background can be found in the three volumes of *Batman: The Dailies*.



Batman battles District Attorney Harvey Kent atop a hansom cab on the cover to *Detective Comics* #80 (October, 1943). A similar scene appears as part of the Two-Face story in this volume. Art by Bob Kane and Jerry Robinson.

Biographies



Burnley

Hardin Burnley was born January 11, 1911 in New York City. "Almost as far back as I can remember," says Jack Burnley, "I was trying to do little cartoons, probably from the time I was seven or eight. I enjoyed the comic strips and tried to draw strips of my own." He never received formal art training.

In 1925, Burnley's sister, Martine, was modeling for illustrator C.D. Williams, who knew Jack Lait, an editor at King Features Syndicate. One day, Martine brought in a few samples of her brother's work to show Williams, who phoned Lait and arranged a meeting. Lait liked the work and hired the 14-year-old Burnley. Perceived as a potentially good prospect, Burnley was paid \$20 per week to learn by watching other cartoonists work. He eventually began to assist and within six months was on the regular payroll. For the next several years he worked on secondary features and ghosted a few strips. Burnley wanted to be a sports cartoonist and got his wish in 1929 when King offered him a daily syndicated feature: drawings of a personality from the sports world accompanied by about 300 words. At the time, Burnley was the youngest artist ever to have a syndicated feature. Someone else initially wrote the text, but after a year or two, Burnley was both writing and drawing his panel.

King later purchased Central Press, a small midwestern syndicate which had sports cartoonist Jack Sords already in place. A decision was made to add King's subscribers to Sords' list, and in 1938, Burnley's feature was discontinued.

The following year, Burnley continued to do sporadic freelance assignments for King, including illustrations for the syndicated short stories of Damon Runyon. On speculation, he turned scripts into sample strips for possible new projects. He also did illustrations for the Hearst Sunday magazine section (*American Weekly*) and sports drawings for White Owl Cigar ads.

Burnley's sports cartoons were appearing in *King Comics* at this time; however, they were cut and paste jobs by King Features' staffer Bob Dunn using Burnley's work and without any compensation to Burnley. After going freelance in 1938, Burnley took on this assignment and earned extra income. Using proof sheets and his old originals, he continued the feature until 1948 when he no longer had time for the job.

In 1939, Burnley pencilled and inked his first original comic book work, *Bullet Bob*, for Hillman Periodicals. It saw print in *Miracle Comics* #4 (March, 1941). Burnley's older brother Ray assisted by inking backgrounds and their sister Betty did the lettering, a team-up that continued throughout Jack's comic book career whenever Jack was assigned to both pencil and ink a story. "I understood that the biggest comic book outfit was DC," says Burnley, recalling when he was looking for additional work. "About late 1939, I went up to the office and Whit Ellsworth came out. I showed him all the stuff and he said 'Oh, I remember you at King Features. Yeah, sure, come in.' Ellsworth had done some cartoon work at King."

Burnley was assigned to do single page sports fillers. Another of his early jobs was to pencil and ink the cover to the 1940 edition of *New York World's Fair* depicting Batman, Robin and Superman. With this cover, Burnley became the third person ever to draw Batman and Robin (following Bob Kane and Jerry Robinson) and the first to draw Superman and Batman together.

After being given several early Joe Shuster Superman pages as a guide, Burnley designed a page with various Superman figures in action, submitted it and was promptly given a script to illustrate. His initial Superman story appeared in *Action Comics* #28 (September, 1940), marking the first time anyone other than Joe Shuster had both pencilled and inked the Man of Steel in a comic book story. He drew the 1940 edition of *Superman's Christmas Adventure* (a giveaway comic book) and a full-page, Superman newspaper ad for Macy's Christmas toy store, which was the front of a color, four-page insert designed to look like a Sunday comic section. Other Superman stories and promotional work followed. He once noticed a billboard that incorporated his Superman art.

In late-1940 or early-1941, Ellsworth approached Burnley about developing a character of his own. Burnley brought in several sketches, named the character and it was approved by the editors. Starman first appeared in *Adventure Comics* #61 (April, 1941). The first story was written by Murray Boltinoff. Burnley changed portions of the scripts on his own, usually to improve pictorial effects. Burnley continued to draw Starman covers and stories during most of 1941.

Starman didn't work out as well as hoped and Burnley was given other assignments, including comic book and promotional work. He illustrated material for the *Batman* serial (some of this work is reproduced in the McClure promotional book in this volume as well as in *Batman: The Dailies 1943-1944*). Because of his background, experience and realistic artistic abilities, Burnley became DC's top ghost artist, working on the company's main characters and best titles, including *Action Comics*, *Adventure Comics*, *Batman*, *Detective Comics*, *Superman* and *World's Finest Comics*. He also worked on *All Star Comics* and *Star Spangled Comics*. He pencilled over 100 covers, inking about half of them, and did many stories as well.

Around 1942, a *Superman* daily strip sequence by Wayne Boring arrived from Cleveland, but the editors were unhappy with the appearance of Superman's head...in every panel. Burnley had the job of redrawing each head and pasting them

over the "incorrect" versions.

From 1943 on, most of Burnley's comic book story output was Batman-related. He pencilled nearly all of the *Batman and Robin* Sunday newspaper strips from 1944-1946, filled in with pencil work on two daily continuities and completely pencilled a third. In addition, several sequences of the *Superman* Sunday newspaper strip were pencilled by Burnley during 1943 and 1944. During the first few months of 1944, Burnley's pencils simultaneously appeared on the Sundays for *Superman* as well as *Batman and Robin*. He was the first artist to work on both strips. After *Batman and Robin* was cancelled in 1946, he mainly drew covers. Burnley left DC in August, 1947.

Throughout his comic book career, he worked on a straight salary basis, earning \$125 per week when he started. At some point during the *Batman and Robin* strip, his salary was raised to \$150. Although on salary, Burnley was permitted to work at his home in Flushing, New York. He came into the office occasionally, but most of his work was either mailed in or delivered by his father-in-law.

In spite of artistic abilities that placed him well above most of his contemporaries, Burnley generally didn't think much of the work he was doing and considered his eight years at DC an interim job. "I was just looking for something to do until I could get back into newspaper cartooning," he says.

Although the names changed, Burnley essentially worked at two newspapers after leaving DC. Coincidentally, both had carried the *Batman and Robin* newspaper strip. His first job was with the Pittsburgh *Sun-Telegraph* and so he and his wife Dolores moved to Pittsburgh. In September, 1951, Burnley relocated to San Francisco and took a job with the San Francisco *News*. It merged with the *The Call-Bulletin* to become the *News Call-Bulletin*, which eventually merged with the *San Francisco Examiner*.

Burnley retired from the *San Francisco Examiner* in January, 1976 and since 1981, has lived in Virginia.

Burnley and his wife, Dolores, are pictured at Eddie Condon's club in Greenwich Village c. 1944.



to East End, I wrote some, but not much, magazine stuff, chiefly a serial for *Young America* and did one or two comics for Fawcett as well as D.C."

He initially wrote scripts for Superman, the Boy Commandos and Batman, including the origin of Alfred (*Batman* #16, April-May, 1943). Cameron wrote the story in which Superman's foe Toyman first appeared (*Action Comics* #64, September, 1943) and scripted at least one episode ("The Ghost of Garrett the Great") of an apparently unproduced Batman radio series, the *Batman Mystery Club*.

Liberty Belle, a character that appeared in *Star Spangled Comics*, was probably created by Cameron. It continued for years with his by-line, although he apparently did not write more than a handful of the stories.

At some point after the war, he was a columnist and reporter for the weekly *Dearborn Press*. During 1948, Cameron was working as a staff reporter for the *Windsor Star* and wrote a serialized exposé of Communist infiltration of Canadian trade unions, which was syndicated in American and Canadian papers. During the late-1940s and early-1950s, his comic book work continued as he wrote Nighthawk, Superboy and Johnny Quick scripts.

Cameron was working on a book about occultism at the time of his death from cancer on November 17, 1954, in New York City.

He is shown in a photo from 1936.

Cameron

Donald Clough Cameron was born December 21, 1905, in Detroit, Michigan. His father, W.J. Cameron, was editor of the *Dearborn Independent*, a newspaper owned by Henry Ford. The elder Cameron is best known as Ford's press secretary and publicity man. Don grew up in Michigan and later attended St. John's Military Academy in Delafield, Wisconsin. His first newspaper job was on the *Detroit Free Press* as a crime reporter during the Prohibition era. He spent two years at the *Windsor Star* in Ontario, Canada, during the 1920s. Cameron was a reporter for *The Detroit News*, the *Free Press* and *Times* before moving to New York City in the 1930s.

He wrote a number of novels during his career, among them: *Murder's Coming* (1939, Henry Holt); *Grave Without Grass* (1940, Henry Holt); *And So He Had to Die* (1941, Henry Holt); *Dig Another Grave* (1946, Mystery House); *White For A Shroud* (1947, Mystery House). Some were translated into several languages.

During the early 1940s, he wrote pulp stories, not all of which were sold, and in September, 1941, went to work at DC. In his unpublished autobiography, Cameron wrote, "I made the acquaintance of Detective Comics, Inc., through Mort Weisinger. [In] the spring of '42, we moved to 186 East End Avenue. Before moving I had turned the comic-script business into a full-time proposition, renting a cheap office at Sixth Avenue and Broadway in Manhattan to work in for a while, and commuting, thus lugging my typewriter to the D.C. Inc. offices. After moving

Ellsworth

Frederick Whitney Ellsworth was born November 27, 1908 in Brooklyn, New York. He attended New York public schools and Poly Prep. Around 1926, Ellsworth enrolled at the Brooklyn YMCA for a cartooning course taught by *Just Kids* newspaper strip artist Ad Carter; he later assisted Carter on the strip. Ellsworth subsequently worked as a cartoonist and gag writer at King Features Syndicate, assisting on various features including *Tillie the Toiler*, *Dumb Dora* and *Embarrassing Moments*. From 1931-1934, he was a cartoonist and reporter for two New Jersey newspapers, the *Newark Star-Eagle* and *Newark Ledger*.

In late-1934, Ellsworth became associated with Major



Malcolm Wheeler-Nicholson's National Allied Publishing, an early version of what eventually became DC Comics. Utilizing his cartooning skills, he wrote and drew stories for the features Little Linda (*New Fun Comics*) and Billy the Kid (*New Comics*) as well as Mr. Meek and Jest Jokes. He also pencilled and inked a number of covers for *New Comics* and *New Adventure Comics*. Ellsworth and cartoonists Creig Flessel and Vincent Sullivan served as co-editors of Nicholson's titles as of mid-1936. Ellsworth departed in 1937 when Harry Donenfeld and Jack Liebowitz took over the business. He then wrote pulp fiction on a freelance basis.

According to Jack Schiff, then editor at Standard Magazines, Ellsworth wrote several stories featuring The Bat for *Popular Detective*. This material would have appeared during late-1934 and 1935. Ellsworth wrote a play entitled "Maiden Voyage" which was produced in New York City around 1936.

Several weeks after Ellsworth was hired by DC in 1940, Vincent Sullivan departed and Ellsworth was made editorial director for all DC titles. He held the position until 1953. In assembling the editorial department, he hired Mort Weisinger, Murray Boltinoff, Bernard Breslauer and Jack Schiff. Among other things, Ellsworth edited stories, developed new projects and checked art; "everything but mopping the floor," he once said.

In addition to being DC's creative guiding light, he continued to use his writing and artistic skills. He wrote several Speed Saunders stories c. 1940 and scripted some of *The Adventures of Superman* radio shows. From mid-1943 when Superman writer Jerry Siegel was drafted, until later in 1944, Ellsworth wrote a number of the daily and Sunday *Superman* newspaper continuities. One story from early-1944 marked the first newspaper appearance of Superman's pesty foe Mxyzptlk. He also scripted some continuities during the late-1940s and occasionally wrote Superman comic book stories.

Beginning in 1940, and for perhaps six or seven years, Ellsworth drew rough dummy cover layouts for DC's top titles. Examples include the cover of *New York World's Fair Comics* (1940) as well as a number of *Batman*, *Detective Comics*, *World's Finest Comics* and *Superman* covers.

He was frequently involved with the *Batman and Robin* newspaper strip, although Schiff, the strip's editor, handled much of the day-to-day chores. Ellsworth inaugurated an editorial code for

all DC titles during the mid-1940s, predating the 1954 Comics Code Authority.

He was the DC contact with the Fleischer Studios for their 17 animated Superman cartoons (1941-1943); with Columbia Pictures on the two *Batman* (1943, 1949) and two *Superman* (1948, 1950) serials; and on *Superman and the Mole Men*, a 1951 feature film starring George Reeves. Serving as consultant on the first season of the *Adventures of Superman* television program, he subsequently became producer, story editor, legal advisor and business manager for the balance of the series, co-authoring a number of episodes as well.

Heavily involved with DC's theatrical efforts, Ellsworth made frequent trips to California. He finally moved his family from Greenwich, Connecticut to Los Angeles in 1954. In 1958, he created *The Adventures of Superpup* and in 1961, *The Adventures of Superboy*; both were pilots for TV. Ellsworth wrote for several TV series including *The Millionaire*.

He created a TV show called *The American*, which starred William Lundigan; three episodes were filmed but it was not picked up as a series.

In late-1965, he worked as an advisor to the *Batman* TV show while it was in preparation. He wrote the *Batman and Robin* newspaper strip continuities from 1966-1970. After departing DC in 1971, Ellsworth wrote two novels and a number of screenplays; none were sold. He died September 7, 1980.

He is shown in his office at DC in 1944, surrounded by scripts, proofs, a copy of *Boy Commandos* #6 and other comic books. An illustration by Fred Ray hangs on the rear wall.

Finger

William Finger was born February 8, 1914. While bedridden as a child with scarlet fever, he developed a strong interest in reading. In his teens, he moved from Yorkville, New York to the Bronx and attended De Witt Clinton High School. Finger loved movies and pulp fiction, including *The Shadow* and *Doc Savage*, all of which influenced his plots and writing style for comic books.

Finger was selling shoes when he met cartoonist Bob Kane at a party in 1938. They subsequently collaborated on several adventure strips. *Rusty and His Pals*, which began in *Adventure Comics* #32 (November, 1938), was the first. Within a year, Batman appeared in *Detective Comics* #27 (May, 1939). Finger wrote Batman's first two adventures in *Detective Comics* #27 and 28. Another joint effort was *Clip Carson, Soldier of Fortune* which premiered in *Action Comics* #14 (July, 1939).

Classified 4F, Finger did not serve in World War II. During this time, he wrote for Quality Comics (*Plastic Man*) and Fawcett Publications as well as DC. Although chronically and notoriously tardy with submissions, Finger simultaneously was a gifted and prodigious author, turning out thousands of pages of work in his lifetime. Throughout his association with DC, he worked on numerous characters, including Batman, Green Lantern, Wildcat, Vigilante, Johnny Quick, Superman, Superboy, Blackhawk, Tomahawk, Challengers of the Unknown, Lois Lane and Robin (solo stories which appeared in *Star Spangled Comics*) as well as



on *World's Finest Comics* (Batman and Superman team-ups). From 1943 to 1946, he wrote a number of the daily and Sunday *Batman and Robin* newspaper strip continuities. At Timely, he worked on *Captain America Comics* and *All Winners Comics*. He wrote the first Lana Lang story, "The Girl in Superboy's Life!" which appeared in *Superboy* #10 (September-October, 1950). His last Batman story, written in early April, 1965, was "Two Batmen Too Many!" in *Batman* #177 (December, 1965).

Known for his organized, methodical comic book plots as well as oversized props, Finger maintained a detailed "gimmick file" on numerous topics. Over the years, he clipped and saved articles and photos on a wide variety of subjects, using the file not only as a springboard for new stories but also to provide artists with references. By the time of his death, Finger had accumulated a wealth of information; "enough to fill a standard file cabinet," according to his son, Fred.

Around 1951, Finger and writer Alvin Schwartz collaborated on several Mark Trail radio programs. Finger wrote for the 77 *Sunset Strip*, *The Roaring Twenties* and *Hawaiian Eye* TV shows during the late-1950s and early-1960s. He worked on two episodes of the *Batman* TV series (#45: "The Clock King's Crazy Crimes," and #46: "The King Gets Crowned") which aired in 1966. During the late-1960s, Finger worked at a studio on Long Island making institutional training films for the Army. The 1969 cult theatrical film, *The Green Slime*, was written by him, and he is reported to have written several animated Superman cartoons during the late-1960s.

Finger is fondly recalled by his contemporaries. "Bill Finger was a genius," observes artist Dick Sprang. "The best writer in the comics. I'd get one of his scripts and what fun! He'd send a bunch of clippings. Always. Some page he ripped out of *LIFE*. He never got his work in on time. I don't know how many Bill Finger stories I did where I'd [only] get three pages. Jack [Schiff] said, 'I don't know what's coming, but you better protect yourself.' I then had to make what the movies call protection shots. I had to trace the characters or some setting before I sent in my page because I knew I had to pick this up somewhere in the continuation of this story."

"One summer night, somewhere in the 1950s," recalls artist Charles Paris, "I remember sitting down in Washington Square talking to Bill. I asked what he was doing, and he [said he] was writing TV commercials. I asked, 'How is it that you write TV commercials?' He said, 'Because I'm used to thinking in terms of pictures. A writer's writer is no good for writing TV scripts. He thinks in writer's terms.' A comic book writer thinks in visual terms. Or should."

Finger suffered several heart attacks during his life. He died in Manhattan on January 24, 1974, two weeks shy of his 60th birthday.

He is shown golfing in the early 1940s.



Kane

Born in the Bronx, New York, Robert Kane has referred to himself as a "compulsive doodleholic" and "a great copy cat." At 15, he entered a contest to copy characters from the *Just Kids* newspaper comic strip and won second prize: the original art for a *Just Kids* daily. While at De Witt Clinton High School in the Bronx, Kane was a cartoonist on his school paper, *The Clinton News*. After high school, he recalls attending the Commercial Art Studio in New York City for about one year, later spending two or three months at Cooper Union and several months at The Art Students League of New York.

In 1936, Kane pencilled and inked his first comic book work, *Hiram Hick*, which appeared in *Wow What a Magazine!* #3 (September, 1936); he also had work in issue #4. In 1937, he spent about seven months at the Fleischer Studios in New York doing fill-ins, inking and opaquing on *Betty Boop* cartoons.

Working as a staff artist for the Eisner/Iger studio in 1937, his first adventure strip, "The Case of the Missing Heir," appeared in *Detective Picture Stories* #5 (April, 1937). He continued working on humor material, including *Van Bragger* and *Sidestreets of New York* (*Circus the Comic Riot* #1-3, 1938) plus *Jest Laffs* and *Peter Pupp* (*Jumbo Comics* #1-8, 1938-9). He ghosted *Bobby* for cartoonist Jerry Iger, which appeared in *Famous Funnies*, and drew *Spark Stevens* (*Wonder Comics* #1 and 2, 1939).

In 1938, Kane began selling short, humorous fillers to DC Comics, including: *Jest a Second*, *Oscar the Gumshoe* and *Spanky and Cranky* (*Detective Comics*); *Professor Doolittle* and *The Gas House Gang* (*Adventure Comics*); and *Ginger Snap* (*More Fun Comics* and *New York World's Fair Comics*, 1939).

In 1938, Kane met writer Bill Finger at a party. They subsequently collaborated on several adventure strips. *Rusty and His Pals*, which began in *Adventure Comics* #32 (November, 1938), was the first. They continued working together and within a year, the initial Batman story was completed, appearing in *Detective Comics* #27 (May, 1939). Another joint effort was *Clip Carson, Soldier of Fortune* which premiered in *Action Comics* #14 (July, 1939). As Batman grew in popularity, Kane soon dropped *Rusty* and *Carson*. Throughout these early years of Batman, Kane was pencilling stories and covers plus doing significant amounts of inking. With the demand for additional material, other artists and writers were brought on board (at first by Kane, later by DC) to meet the demand.

Beginning in 1943, Kane discontinued his regular drawing of comic books to concentrate on pencilling the daily *Batman and Robin* newspaper strip. He also pencilled three Sunday continu-

ties. After the strip's 1946 cancellation, he returned to his involvement with comic book material until departing in 1968.

Kane developed the anthropomorphic Batman and Robin parody *Courageous Cat And Minute Mouse* which premiered in September, 1960. This animated series consisted of 130 five-minute episodes. *Cool McCool*, his second animated show, parodied spies and secret agents. The half-hour show premiered September 10, 1966 with 20 six-minute episodes being recycled until 1969.

The popularity of the *Batman* television series brought Kane and his art to the forefront in 1966. Kane has had a number of one-man art shows in galleries and museums nationwide, with his initial exhibition of paintings at New York's Gallerie Internationale in 1969. He released a series of five limited-edition lithographs in 1978 and another group in 1989. He served as a consultant on the immensely successful 1989 movie *Batman*.

Out of all those involved with the production of the *Batman and Robin* newspaper strip, Kane currently is the only one with a published autobiography. In favor of providing additional material about the other personnel, Kane's bio here is somewhat abbreviated, even though he was a significant creative entity in the production of the strip. Additional background and anecdotes about Kane, plus his recollections of Batman's origin, can be found in *Batman and Me*, published by Eclipse Books.

The photo shows Kane sketching a popular hero of the era while at a children's hospital around 1941.



Kaye

Stanley Rivinas was born November 24, 1916, in Brooklyn, New York. His father died when Stan was an infant, and his mother later married Alfonse Kalinowski.

After graduating from John Adams High School in Queens, Stan attended sign painter school and then went to work for muralist William MacKay. Complaining that Kalinowski was too long to write on a paycheck, MacKay shortened the name to Kane. He used "Stan Kane" from then on, but it was not until he married in August, 1945 that he legally changed his name.

During the late-1930s, Kane worked as an assistant to illustrator and muralist Dean Cornwell. Since Cornwell was left-handed, Kane learned to paint in a left-handed manner in order to properly mimic the work. Cornwell had studied with Harvey Dunn, one of Kane's major influences, and may have introduced Kane to the illustrator. Kane attended Dunn's class at the Grand Central School of Art for several years and in the fall of 1940, he was in the same class with Charles Paris, Cliff Young and Gene McDonald, all future DC employees. Kane maintained a friendship with Dunn for years, occasionally visiting his Tenafly, New Jersey home.

Kaye went to work in DC's bullpen in 1941. Due to scar tissue on his lungs from TB as a child, he was not drafted during World War II. He and his wife lived with his parents in Queens until late-1946. Moving to Larchmont, New York, he was able to work out of his studio at home and therefore left the bullpen. Kane delivered finished art during his weekly commute to the DC offices.

Initially doing text illustrations for various DC titles, one of his earliest regular features was Genius Jones which appeared in *More Fun Comics* and *Adventure Comics*. Kane's signature could often be found on the splash page. He admired the work of cartoonist Roy Crane and brought that style to Jones. Kane typically used a pen on this feature, although he is best known for his fluid brush and ink line. Kane was as adept at cartoons and superheroes as he was at serious illustration and painting. He did some magazine illustrations in addition to his comic book work and belonged to the Cartoonist's Guild.

Kaye inked six weeks of the *Batman and Robin* newspaper strip which appeared during February-March, 1946. He inked Wayne Boring's syndicated *Superman* Sunday strips from the late-1940s into the 1950s.

He worked on all of DC's main features during his 21 years in the business. Among his work at DC: Cunnel Custard (*More Fun Comics*), Drafty (*World's Finest Comics*), Hayfoot Henry (*Action Comics*), Batman (*Batman, World's Finest Comics*), Superman (*Action Comics, Superman, World's Finest Comics*), Jimmy Olsen, Superboy and the Superman-Batman team-up stories in *World's Finest Comics*. He also inked numerous covers for *Action Comics, Superman* and *World's Finest Comics*.

Kaye left DC around 1948 to ghost Harry Haenigsen's daily newspaper strip *Penny* and the Sunday *Our Bill*, making a weekly sojourn to New Hope, Pennsylvania to pencil and ink the strips. It did not work out as expected, in part due to Haenigsen's occasional last minute writing and Kane's resulting marathon work sessions to finish the strips before the deadline. After several months, Kane returned to DC.

He permanently left comics in 1961, moving his family to Racine, Wisconsin where he went to work at his father-in-law's manufacturing firm. He died June 21, 1967.

Kaye is shown working on a story at his Larchmont home on July 18, 1951. He was photographed holding a pencil although he usually was inking stories during this period.

Mortimer

James Winslow Mortimer was born in 1919. His father was the superintendent of a poster department in a lithographing firm in Hamilton, Ontario, where Win worked during his summer breaks from high school. From late-1938 into 1939, Mortimer and Stan Drake studied anatomy under George Bridgman at The Art Students League of New York.

He was in the Canadian Army during World War II, and after being discharged in 1943, designed posters for the Ministry of Information. He moved to the U.S. around mid-1945 and went to work for DC Comics later in the year. In order to emigrate with a permanent visa, he was required to have a guarantee of steady income and was therefore put on salary in the DC bullpen. He later took on freelance assignments as well, and by 1949 or 1950, Mortimer was in the office only one day a week, finishing other assignments at home.

Almost immediately after being hired, he was assigned a number of Batman stories for *World's Finest Comics* and *Batman*. During 1946, he inked two sequences of the *Batman*



and Robin Sunday newspaper strips although he typically pencilled and inked his own material.

His other DC work during this period includes Full Steam Foley (*World's Finest Comics*), Merry, Girl of 1000 Gimmicks (*Star Spangled Comics*), Star Spangled Kid (*Star Spangled Comics*) and Superman, plus various stories for *Real Fact Comics* and *Mr. District Attorney*. He pencilled and inked numerous covers for *Adventure Comics*, *Batman*, *Detective Comics* and *World's Finest Comics*, as well as occasional covers for *Action Comics*, *Superboy*, *Superman*, *Mr. District Attorney* and *Star Spangled Comics*.

From about 1949-1955, he pencilled and inked the *Superman* dailies. He illustrated "The Superman Time Capsule," a 1955 giveaway comic in Kellogg's Sugar Smacks. He pencilled and inked some of the one-page public service ads DC ran for the National Social Welfare Assembly, including several featuring Batman, Binky and Superman. These ads appeared in nearly all DC titles from 1949 until the 1960s.

He left DC around 1956 to illustrate *David Crane*, a daily newspaper strip distributed by the Publisher's Hall Syndicate. He departed *Crane* in 1960 and from 1961-1968, worked on another strip, *Larry Brannon*, for the Toronto Star Syndicate.

Mortimer moved in and out of comic books after the mid-1960s. His work from this period includes:

- DC Comics: *The Brave and The Bold* #64 and #69; *Stanley & His Monster*; *Scooter*; *Legion of Super-Heroes* (*Action Comics*, *Adventure Comics*); *Supergirl* (*Adventure Comics*, *The Superman Family*); *Lois Lane* (*The Superman Family*); *The World of Metropolis*

- Gold Key: stories for *Ripley's Believe It or Not*; *The Twilight Zone*; *Boris Karloff Tales of Mystery*; *Fat Albert*

- Marvel: *Night Nurse*; *Frankenstein*; *The Amazing Spider-Man*; *Supernatural Thrillers* #4; *Spidey Super Stories*; *What The--?*

In 1983, Mortimer began working at Continuity Associates on advertising and other commercial illustrations. He underwent heart surgery in 1987 but remains active in the art field illustrating "Faith and Stuff," a religious-oriented five-page comic book story as well as other comic book assignments. He draws a weekly editorial cartoon for the *Putnam County Courier*.

He is pictured working at the DC offices around 1947.



Paris

Born in 1911, Charles Paris grew up in Greensboro, North Carolina. "As a young man," recalls Paris, "my dad worked as an apprentice to a German painter named Milch, and they travelled around decorating churches and theaters and fine homes. [Then my father] went into [the] painting and decorating business for himself. He gave me a paint box at a very early age, too early actually, about five or six. And he gave me a violin at a very early age. The violin never took but the music part did. At about 15, I was in high school band and played sax and clarinet. Actually, since age 15, I [have been] a professional musician. I did dance gigs and belonged to the musician's union." Paris also worked for a theater chain for eight years, designing poster displays.

In 1934, Paris moved to New York City. He attended The Art Student's League of New York, studying under German expressionist George Grosz and with Robert Brackman. He then attended Pratt School of Fine and Applied Art, from which he graduated in 1938. While at school, Paris worked as a display artist in John Wanamaker's department store.

Around the fall of 1940, he enrolled in illustrator Harvey Dunn's evening classes at the Grand Central School of Art. Paris was at Grand Central for two years and it was here that he met Stan Kaye, Cliff Young and Gene McDonald. They all became friends and each worked for DC Comics at some point.

At a student get-together given by Dunn in spring, 1941, Paris met Jack Lehti. "He asked me to ink for him," notes Paris. "I said 'I don't know anything about inking.' He said, 'I'll teach you.' That's how I got into this business."

After several months of practicing and then doing backgrounds, Paris began to regularly ink and letter Lehti's Crimson Avenger which appeared in *Detective Comics*. Shortly, Paris quit his Wanamaker's job to ink full-time for Lehti.

Lehti was in the Army Reserve and was immediately called up after Pearl Harbor. He brought Paris into the DC offices, described the situation to Whit Ellsworth and Paris was given a job in the bullpen inking Lee Harris' Airwave. After Harris was drafted and George Roussos took over the strip, Paris was assigned to ink Mort Meskin's Vigilante and Johnny Quick.

Paris remained in the bullpen from December, 1941 until mid- to late-1943, also working on *Shining Knight* and *Aquaman*. He did three or four pre-Simon and Kirby Manhunter releases in *Adventure Comics*. DC's bullpen was regularly losing men to the World War II draft. Fortunately for DC, Paris was classified 4F

after being called up, which assured the company of his availability for the duration.

Around August, 1943, Paris received the assignment to ink the *Batman and Robin* newspaper strip, which lasted for three years. Paris recalls this as his first experience working with Batman. He pitched in to help Jerry Robinson with a Batman story on at least one occasion while in the bullpen (*Detective Comics* #74, April, 1943; page 7 of "Tweedledum and Tweedle-dee"), but this particular page did not depict Batman or Robin. When the strip began, Paris was able to work at home most of the time and after it folded, he became a freelancer.

Shortly after the strip ended, Paris had eye problems and was hospitalized for over a week. Out of commission for several months, he finally was able to return to drawing around the spring of 1947. For a short time, he both pencilled and inked stories for *Batman*, including issues #42 (August-September, 1947) and #45 (February-March, 1948). He then became the regular inker for numerous Batman comic book stories and covers up to 1964, inking over the pencils of Dick Sprang, Jim Mooney, Lew Sayre Schwartz and Shelly Moldoff. These efforts appeared in *Batman*, *Detective Comics* and *World's Finest Comics*. He also worked on several Western stories for *Real Fact Comics* in the late-1940s.

Paris considered himself primarily a painter and frequently worked in a Western genre. He did a series of prints for Rudolph Lesch Fine Arts and had various gallery connections, not all in New York City. He was proposed for membership in the Salmagundi Club by Ray Perry, head of coloring at DC, and seconded by Cliff Young, who went on to become one of the country's leading muralists after leaving DC. Between the late-1940s and mid-1950s, he produced a variety of artwork, not just comic book material, including illustrations for *Western Horseman* magazine and for various pulps published by Trojan.

Paris moved to Arizona in 1958. He ran a concession at Old Tucson, a movie set and public attraction, and was an entertainer at dude ranches during the early 1960s. Throughout this period, he continued his regular Batman inking assignments which finally ended in 1964. During the next four years, he was given a variety of work to do, including stories for *The Brave and The Bold*, which featured the Teen Titans, Atom, Metal Men, Metamorpho, Green Lantern and Flash. Although Paris was regularly inking Batman and Robin for 22 years, he was somehow artistically involved with the characters from 1943 until 1967, a 25-year relationship to date surpassed only by Bob Kane.

For his final Batman effort, Paris inked Carmine Infantino in *The Brave and The Bold* #67 (August-September, 1966). As with most DC artists up to this point, Paris worked anonymously. Art credits were just coming into vogue at DC and while this was one of the few times Paris' name appeared in print, the credit attributed the work to "Charles Parrish."

With *Metamorpho* #1 (July-August, 1965), Paris began another regular inking assignment. He worked on 16 issues, the last of which was cover dated January-February, 1968.

Paris still lives in Arizona, painting and raising birds. A fire on February 17, 1989, almost took his life, while destroying his home and nearly every possession, including art supplies, books, notes, over 70 finches and all but two or three paintings. With help from friends, fans and his fellow professionals, Paris managed to move into new quarters and the walls once again are full of his nudes and impressionistic paintings and birds twitter in their cages.

Paris cites two major influences on his art and philosophy: Dunn and Hungarian painter Rudolf Kinais. Paris maintained friendships with both artists. "Rudy once said to me, 'When you hang one of your paintings on the wall, you hang up your brains and your soul.'" Decades have passed and these two men still affect Paris' efforts.

The photo of Paris and his wife, Phoebe, is c. 1941.

Perry

Raymond Perry was born in Sterling, Illinois in 1886. A painter, designer, lecturer and illustrator, he studied at the Art Institute of Chicago and was a member of the New York Watercolor Club, the American Watercolor Society and the Salmagundi Club, which he joined in 1908. His work can be found in St. Andrew's Church (Pittsburgh, Pennsylvania), the Memorial Library (Hanover, Pennsylvania), the Seventh Regiment Armory and Fraunces Tavern (both in New York City), and the Press Club (Baltimore). As head colorist at DC Comics for many years, Perry worked in the bullpen. He was greatly admired by his fellow staffers, a number of whom own Perry's oil or watercolor portraits and paintings. While some DC artists, including Jerry Robinson, Stan Kaye and George Roussos, occasionally colored their own material, Perry appears to have colored the bulk of DC's comic book covers and stories while he was with the company; a huge body of work. He colored most, if not all, of the *Batman and Robin* Sunday newspaper strips and did many text illustrations for DC. He apparently lived in Manhattan throughout his association with comic books. He died November 15, 1960.

According to *The Who's Who of American Comic Books* (Jerry Bails, 1975), Perry also worked in advertising during the 1920s and was at DC from c. 1935 into the 1950s.

Ray

Frederic Ray, Jr., was born in Pennsylvania in 1922. He cites the influence of Hal Foster, Noel Sickles, Howard Pyle, N.C. Wyeth and Frederic Remington on his efforts.

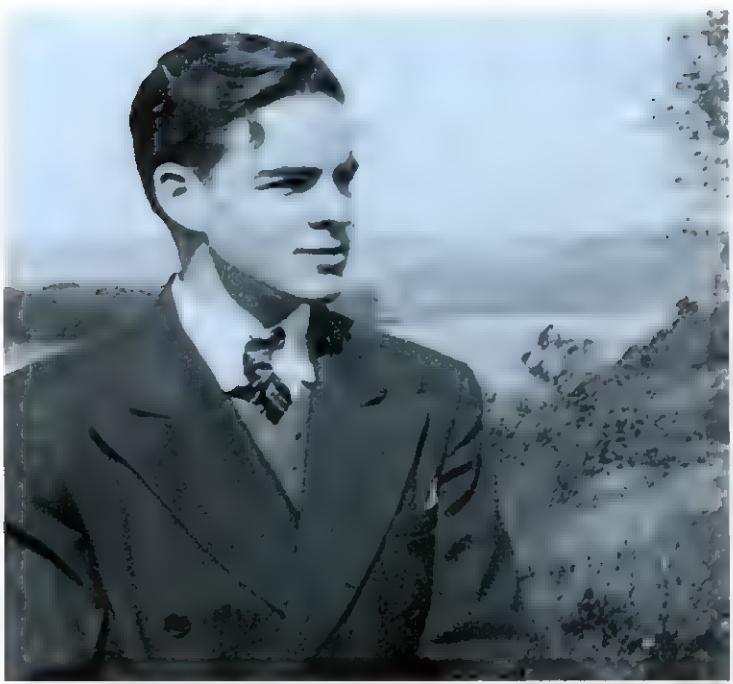
Hired by Whit Ellsworth in 1940, Ray went to work in the DC Comics bullpen. During the next two years, he worked on a variety of projects, pencilling and inking the text illustrations which appeared in many DC titles, as well as covers for *Superman*, *Action Comics*, *Leading Comics* and *Superman's Christmas Adventure* (1940). He also wrote, illustrated and sometimes colored Congo Bill for *Action Comics*. Ray's pencilling assignments included Radio Squad and Sergeant O'Malley of the Red Coat Patrol for *More Fun Comics* and covers for *Batman*, *World's Best Comics*, *World's Finest Comics* and *Detective Comics* (the latter titles were inked by Jerry Robinson).

Ray's comic book output did not end when he was drafted in May, 1942. Working late at night, he continued to draw while in the Air Force as a Staff Sergeant. Among his efforts while in the service: "I Sustain the Wings!" in *Superman* #25 (November-December, 1943) as well as several Congo Bill stories and some material for *Real Fact Comics*. He was discharged in December, 1945.

After attending the Pennsylvania Academy of Fine Arts in 1946, he returned to New York that fall. Moving around until about 1960, he lived in Greenwich Village, Pennsylvania and Europe.

Ray pencilled five *Batman and Robin* Sundays during May and June, 1946 and illustrated several stories for *Real Fact Comics* in the late-1940s as well as for *Star Spangled War Stories* in 1953. His primary job after 1945 was to draw Tomahawk for *Star Spangled Comics*, *World's Finest Comics* and *Tomahawk*. His final story with the character appeared in *Tomahawk* #119 (November-December, 1968). Subsequently, he worked on several of DC's war titles including, *Our Fighting Forces*, *G.I. Combat* and *Our Army at War*; some of this material included Civil War stories. His last DC work appeared in 1971.

Around 1960, Ray became the art director and painted covers for *American History Illustrated* and *Civil War Times*. He was associated with the publishers for about 20 years. During the 1960s and 1970s, he did illustrations for various Western maga-



zines including *True Frontier* and *The West*. Ray compiled a book of famous historical paintings entitled "Oh, Say Can You See?" which was published in 1970. Since the 1950s, he has written, illustrated and self-published a number of history booklets including *Gettysburg Sketches*, *Story of the Alamo*, *St. Augustine*, *Old Fort Niagara*, *Fort Henry and the Star Spangled Banner* and *Valley Forge*. He currently resides in Pennsylvania.

The photograph above is c. 1941.

Schiff

Jack Schiff was born in 1909 in Brooklyn, New York. While in high school, he did sports reporting as a stringer for the *New York World*, continuing there as a correspondent while at Cornell University. After graduation, he spent three years editing and writing for a small newspaper in the Sea Gate area of Brooklyn.



Schiff's first break came in 1934. Ned Pines, the publisher of Standard Magazines, knew Schiff's family and had him evaluate one of Standard's pulps. Pines told editor-in-chief Leo Margulies about Schiff and he was subsequently hired as an editor, eventually becoming senior editor.

He worked on *The Phantom Detective*, *Popular Detective*, *Thrilling Western*, *Thrilling Adventure*, *G-Men* and *Thrilling Mystery* as well as many of Standard's sports, mystery, supernatural and adventure titles. He not only edited stories but also wrote his own material. In one issue of *Popular Detective*, all three stories were by Schiff with two being pseudonymous. He was involved with hiring Mort Weisinger and bought stories from Whit Ellsworth, both of whom he would later work for at DC.

Schiff left Standard in 1941 and went freelance. He teamed with Bernie Breslauer (who had also worked at Standard and later was hired by DC as copy editor) and Horace Gold, writing stories for *True Detective*. During this time, Schiff began writing comic book stories for DC; his editor was Weisinger, who had joined the firm in 1940. Weisinger's editorial duties concentrated on the Superman-related titles. In 1942, Schiff started writing full time for DC. One of his early efforts was also his first Batman story, "Brothers In Law!" which appeared in *World's Finest Comics* #8 (Winter, 1942).

When Weisinger was drafted in 1943, Schiff temporarily took his place, becoming story editor for all DC magazines. Weisinger was discharged in 1945 and returned to editing the Superman titles. Schiff was made managing editor and continued with *Batman*, *Detective Comics* and *World's Finest Comics*. Schiff also maintained his responsibilities on the *Superman* and *Batman and Robin* syndicated newspaper features, which included editing the strips, writing titles, making sure deadlines were met and acting as liaison between DC and the McClure Newspaper Syndicate. He wrote a number of the continuities, including several for the *Batman and Robin* dailies in 1945 and 1946.

In addition to the previously mentioned titles, Schiff edited many of DC's magazines at one time or another, including *Real Fact Comics*, *Special Edition*, *Dale Evans Comics*, *Western Comics*, *Jimmy Wakely*, *The Adventures of Alan Ladd*, *The Adventures of Bob Hope*, *Rudolph, the Red-Nosed Reindeer*, *Buzzy, Gang Busters*, *Mr. District Attorney*, *Mystery in Space*, *Strange Adventures*, *House of Mystery* and the *World's Finest Comics* and *Batman* editions of *80 PAGE GIANT Magazine*. Due

to the use of plotting sessions between editor and writer before a DC story was actually written, Schiff was, to varying degrees, involved with every story in his books. He occasionally wrote comic book stories as well.

In 1949, he spent some time in California, helping to supervise scripting of the *Batman and Robin* movie serial.

Schiff collaborated with the National Social Welfare Assembly in producing public service ads that featured DC characters promoting themes such as brotherhood, education and fair play. Written by Schiff, these one-pagers appeared monthly in most DC titles from 1949 until the 1960s.

He left DC in 1967 to freelance. He later became one of three founders of the Westchester Housing Action Council which was involved in building several senior-citizen housing projects and was vice-president of the Council of Unity, a group promoting better understanding between races. As an anti-nuclear advocate, he has been involved with several other committees. Between social concerns and his grandchildren, he continues to maintain a full schedule.

In the photo (c. 1942), Jack Schiff (seated) compares notes while Mort Weisinger (left) and Bernie Breslauer (right) look on.

Schnapp

Little information is available about Ira Schnapp. Apparently, he was originally a showcard artist and went to work for DC Comics possibly in the late-1930s. First working in the bullpen, he was later able to work at home.

A prolific letterer, he worked on many of DC's comic books as well as the *Superman* and *Batman and Robin* syndicated newspaper strips. He is believed to have designed the telescopic Superman logo. Schnapp probably retired in the mid-1960s and is believed to be deceased.

Schwartz

Alvin Schwartz was born in 1916 in New York City. "I was seven when my uncle gave me my first typewriter," he says, reminiscing about his earliest connections with writing. "I published my first story when I was 12. I was the editor and co-publisher of my own literary magazine, *Mosaic*, when I was still in high school. We were publishing Gertrude Stein, Ezra Pound and some of the top literary figures in the world at that time." His work also appeared in *The Lion and Unicorn*. While at De Witt Clinton High School, he worked on two school publications, *The Clinton News* and *The Magpie*. After high school, his poetry was published in *Voices* and he appeared in other literary magazines. He attended City College in New York.

In the late-1930s, Schwartz began using the pen name Vernon Woodrum, reserving his real name for what he felt were more serious literary efforts. Woodrum was his wife's maiden name.

Around 1941, Schwartz met an artist friend, Jack Small, who was working for Street and Smith Publications. At Small's suggestion, and using a sample comic script as a guide, Schwartz went to the library, found a Russian fairy tale and converted it into a comic book script. He then took the work to Small's editor at Street and Smith, William DeGrouchy, who according to Schwartz, said, "Our staff writer just did the same story. We'll look at it. If it's any good, don't call us we'll call you." Schwartz barely made it home when the phone rang. They preferred his version and he subsequently wrote several others.

He was living in Greenwich Village at the time. "I met Sheldon Mayer at a famous hangout called Alex's Borscht Bowl," he recalls. Mayer was an editor at All-American Comics. "Alex was a wild Russian who preferred to play the mandolin rather than cook. In his beautiful accent, he introduced me to May'r Sheld'n." Several years later, Schwartz wrote a Superman story with a character based on Alex. Entitled "The Chef of Bohemia," it appeared in *Action Comics* #78 (November, 1944).

Schwartz wrote approximately 30 comic book scripts for Mayer, including stories about Green Arrow, The Newsboy Legion, Mr. Terrific, Wonder Woman and the Flash. He also did several Captain Marvel stories for Fawcett Publications around this time.

For about a year, and roughly during this same period, Schwartz was helping his friend Charlie Greene plot *Phantom Detective* pulp stories for Thrilling Publications. According to Schwartz, several DC editors knew Greene; they had worked on the pulps and wanted him to write some Batman stories since the *Phantom Detective* was a similar type of char-

acter. Schwartz and Greene collaborated on a Batman story, but Greene felt it was too difficult and declined more work. However, Schwartz, who remained out of World War II because of asthma, had just embarked upon a lengthy career at DC. In 1944, he moved to northern Westchester county in New York and usually worked at home.

Schwartz wrote many continuities for the syndicated *Superman* and *Batman and Robin* newspaper strips. His initial *Batman* work appeared August 14, 1944, while his first *Superman* effort appeared October 30, 1944. At DC he also worked on Aquaman, Vigilante, Slam Bradley (*Detective Comics*), *A Date With Judy*, Star Spangled Kid, Batman, Superman, Superboy, Tomahawk, *Superman's Pal Jimmy Olsen*, *House of Mystery*, *Superman's Girlfriend Lois Lane* and *The Adventures of Alfred* which appeared in *Batman*. He wrote the first teamup of Superman and Batman in *World's Finest Comics* #71 (July-August, 1954) and created Hayfoot Henry (*Action Comics*).

Having first met through Jack Small around 1942, Schwartz was good friends with writer Bill Finger and they sometimes plotted stories together. At least one Plastic Man effort from around 1944 is an example. Infrequently, they co-wrote material, including a sequence for the *Mark Trail* radio program around 1951. Although Schwartz collaborated with Finger (who wrote the first Batman comic book story), he never had an occasion to work directly with Bob Kane. Coincidentally, Schwartz recalls attending first grade with Kane while in the Bronx.

Schwartz was also a lyricist. Around 1945 or 1946, he was assigned to write two Superman operas. Because of this, he was offered the writing chores for *The Adventures of Superman* radio show, which he declined.

He moved to Chicago in 1948 and continued to script the *Superman* dailies while earning an MA in sociology from the University of Chicago. In 1950, Schwartz returned to Westchester County and continued to write for DC. For his newspaper continuities, he earned \$65 for six dailies and \$35 per Sunday. A 12-page comic book script paid \$125.

Schwartz wrote extensively outside of comics. Under the house name of Robert W. Tracy, he wrote *Sword of Desire* for Arco Publishers. Using his own name he wrote *The Blowtop*, published in 1948 by Dial Press. The *New York Times Book Review* referred to it as perhaps the first conscious existentialist novel in America. The book became a best seller in France under the title *Le Cinglé* (Paris, 1950). He wrote various articles including material for *The American Scholar*, *The Journal of Marketing* and *American Imago*. His novel, *No Such Mirrors*, was published in Montreal in 1973.

Schwartz initially departed DC in 1957 for a job at the Center for Research in Marketing. He subsequently worked at the Institute for Motivational Research and was heavily involved in market research. Returning to DC for a few months in late-1958, his final story was "The Superwoman of Metropolis" in *Superman's Girlfriend Lois Lane* #8 (April, 1959). Schwartz then left DC permanently and set up his own consulting firm, Human Factors Analysis.

In 1961, he was hired by Tudor Publishing, working as an editor and on advertising and publicity. In 1962, he became Director of Market Research at The Reuben H. Donnelley Corporation's Marketing Division. "I went from *Superman* to become the auxiliary research director of America's 500 top corporations," notes Schwartz. "That was quite an interesting experience." He left for



D'Arcy Advertising in 1966 where he wrote, and was in charge of, direct mail.

Schwartz moved to Canada in 1968, assuming the job of creative director and marketing director of an ad agency. He soon moved to the National Film Board of Canada where he remained for 20 years making feature films, documentary dramas, documentaries, and special studies for the Canadian government.

"I had a Canada Council grant to do a study on popular culture," recalls Schwartz, "which was based on some of the notions of Superman's identity." He has lectured and written on this topic. He lives in Florida and is still writing.

Schwartz is shown in a 1946 pose used on the dustjacket to his novel, *The Blowtop*.



Sprang

Richard Sprang was born in Fremont, Ohio, in 1915. His father was a mechanical and electrical engineer, which sparked Dick's interest in depicting the complex machinery and props seen later in his comic book work. Sprang's only formal art training took place in high school, but he was able to combine desire, talent and studying on his own to become a professional. Among his influences, Sprang cites Alex Raymond (*Flash Gordon*), Hal Foster (*Prince Valiant*), Milton Caniff (*Terry and the Pirates*, *Steve Canyon*) and illustrators Howard Pyle, N.C. Wyeth, Harold von Schmidt, Dean Cornwell, Robert Fawcett and Rockwell Kent.

At 15, Sprang began to paint signs, billboards and street banners as well as lobby posters for Fremont's two movie houses. In 1934, he was hired by the *Toledo News Bee*. His assignments in the newspaper's art department included layout, composition, advertising art, editorial cartooning and meeting deadlines (there were five editions every day). He served as a photographer's assistant and as a leg man on selected stories.

Sprang quit the *News Bee* in 1936 and moved to New York City. He freelanced with fellow artists Ed Kressy and Norm Fallon from a loft office on 42nd Street between Fifth Avenue and Grand Central Station. They were organized more to share expenses rather than to act as an agency or comic book shop.

As a group, they did advertising illustration for the most part, while also handling lettering and scripts. They designed bread wrappers and tried to solve the problems of printing on cellophane. Around 1937 or 1938, they collaborated on a *Secret Agent X-9* newspaper strip continuity which was laid out by Sprang, pencilled by Kressy and inked by Fallon. They also worked on *The Lone Ranger* newspaper strip for several months after its September 11, 1938 inception, and wrote scripts for the masked man's radio show. Several Power Nelson stories in *Prize Comics* followed.

Independently, Sprang began illustrating pulp stories in 1936. His first sale was to Street and Smith Publications. He later worked for Standard Magazines and Columbia Publications. The majority of his work appeared in Western pulps where he showcased his knowledge of equipment, horse gear and technical details. Sprang wrote approximately 27 Western pulp stories during this period. He did illustrations for an issue of *The Shadow* as well as other detective and adventure pulps.

He wrote for Columbia and was a selector of stories submitted by other writers. Sprang ran this large "slush pile" of freelance submissions on a weekly basis, working at a rate of 10¢ per 1,000 words, or about 50¢ per script. "Every dollar of income counted in the depression days of the late-1930s," recalls Sprang. "Most of the stuff was junk. And it took only minutes to see that nine-tenths of [it] was not acceptable."

In 1941, attempting to simulate a comic book page, Sprang designed a large, multi-panel sample and showed it to Whit Ellsworth at DC. Ellsworth gave Sprang three pages of a previously published Batman script and told him to return in four days. When Sprang delivered the pages, Ellsworth paid him and immediately assigned a 13-page Batman story, making him the fifth artist to draw Batman. Sprang recalls that Kressy probably roughed out this first Batman story while Sprang pencilled and either Fallon or Sprang inked it. Sprang had now found a steady job and, after leaving his two friends, went on to pencil, ink and letter more Batman stories; he soon was working on covers. By 1946, wanting to increase his output, Sprang's editors were assigning him only to pencilling duties on Batman scripts.

Ellsworth's concerns about the potential drafting of Bob Kane resulted in Sprang's material being inventoried until 1943. Although drafted twice, Sprang's 20/400 vision kept him out of the service during World War II.

Living in New York and working at home, he turned out a story roughly every two weeks. He went to the office weekly to deliver finished pages, pick up a check and receive his next script. He declined an offer to work on the *Batman and Robin* newspaper strip at its 1943 inception, although he later pencilled a six-week daily continuity which appeared during February-March, 1946. During the late-1940s, Sprang received a byline on some material in *Real Fact Comics*, the only such credit during his initial relationship with DC. He drew the first appearance of the Riddler in *Detective Comics* #140 (October, 1948). Throughout his career, he principally illustrated Batman stories and covers for *Detective Comics*, *Batman* and *World's Finest Comics*. During the late-1950s and early-1960s, he pencilled many of the Superman-Batman team-up stories and covers for *World's Finest Comics* and received several art assignments for *Superman's Pal Jimmy Olsen*, *Superman's Girlfriend Lois Lane* and *Superman*. Occasionally frustrated by haphazard writing, Sprang infrequently rewrote portions of stories when he thought it necessary.

He moved to Sedona, Arizona, in May, 1946, later moved to

a 150-acre Utah ranch in 1956 and in 1972, returned to Arizona where he currently lives.

When he began at DC, Sprang earned \$33 for a pencilled, inked and lettered page. He later received the same for just pencilling and his rate subsequently was raised to \$35 and then \$38 per page.

He departed comics around 1961; his last original work from the period saw print in 1963. He kept occupied on his Utah ranch and worked on historical investigations of Western pioneer trails, occasionally finding time to draw and paint. He has worked on some documentary art, including various detailed historical sub-

jects. Because of the demand for his original art in the collector's market, Sprang began to recreate select covers in 1984 and splash pages as of 1990. After over a two-decade absence, he returned to comic books in 1987 with several illustrations that included his favorites (Joker and Penguin) and he did a trio of *Detective Comics* covers in 1990.

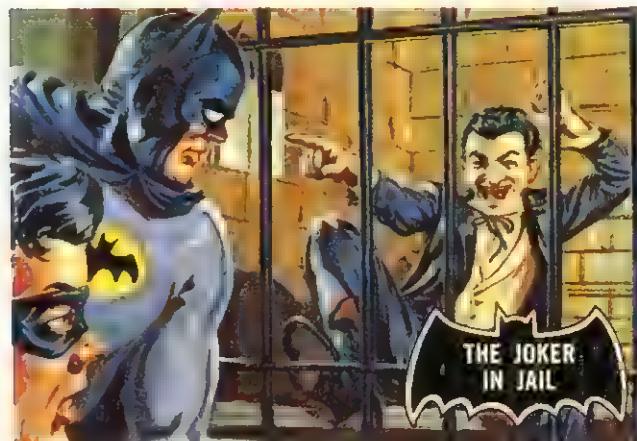
Involved in his craft for over 50 years, Sprang feels strongly about his work. "What I don't know is what really worries me," he says. "I'm learning every time I put a pencil to the page. You never know it all; you're always learning, observing, reading, thinking." He is shown in a 1945 photo.

Bubble gum similarities

In 1966, three series of painted Batman bubble gum cards were released by Topps Chewing Gum. Bob Powell drew pencil sketches for many of the cards while Norm Saunders painted most of the finished art. Powell lifted a panel from Sunday #136 (page 179) when doing the layout for card #33. He apparently had access to either a proof page from the DC files or perhaps was given a copy of *Batman* #176 (December, 1965) which reprinted the Catwoman Sunday continuity. Several other cards have themes similar to the newspaper strips:

- #13 "The Joker in Jail" finds Joker is a situation similar to page 104
- #41 "Time for a Rescue" finds Batman having clock problems as he did in Chapter 3 of the dailies
- #42 "Robin in Peril" uses a buzz saw, similar to page 151
- #21B "Toll of Torture" uses the "Batman in a belltower" theme so common in the comics and also used in Chapter 3 of the dailies

Similarities can also be seen between the cards and the comic books, such as *Batman* #42 (August-September, 1947) and card #5B, "Caged by the Catwoman" where the Princess of Plunder ties up Batman and Robin and entombs them behind a brick wall.



Previous Reprintings

The following lists previous reuses of the daily and Sunday *Batman and Robin* newspaper strips, both of which were occasionally altered in order to conform to a certain size.

Daily reprints in comic books

DC Comics reprinted nine of the Sunday continuities in its comic books, but never used any complete daily sequences. A number of dailies still existed in proof form in DC's archives when editor Jack Schiff began reprinting Sundays in 1964, but it is not known if the runs were complete. Four dailies from the Joker sequence (#145-148) appeared in *80 PAGE GIANT Magazine* #5 (December, 1964); they were in an abridged format. All proofs were subsequently lost, perhaps due to two office moves.

Had any quantity of dailies been used, readers may have expected to see them in color. The use of Craftint on the dailies would have greatly complicated colorization and it is probably for

this reason, more than any other, that the dailies remained unused.

Daily reprints in other publications

1) An article entitled "From Comic Strip To Movie Screen" appeared in *Screen Thrills Illustrated*, Volume 1, #4 (April, 1963). In addition to reprinting daily strips #45 and 46, Batman serials and comic books were discussed.

2) The most significant use of *Batman and Robin* dailies, until this compilation, appeared in the *Menomonee Falls Gazette*, a publication devoted to reprinting newspaper strips. *Gazette* editors Mike Tiefenbacher and Jerry Sinkovec located nearly all of the strips but were unable to find most of the unabridged dailies. The result was an incomplete run, skipping 34 strips (#15, 383, 701-731 and 938).

However, the *Gazette* was the first and only publication to attempt reprinting every daily. It became the best source for collectors who wanted to read this rare strip, as well as the source for the foreign reprint editions listed in the next column. The *Gazette* itself has become collectible due to a modest circulation. After it folded in 1978, the strips concluded in a sister publication, *The Comic Reader*. Most dailies up to September 15, 1945 consisted of clippings from *The Chicago Sun*. The editors sent the *Gazette*'s negatives for *Batman and Robin* to DC after reprinting the run. The issues and dates of these reprints are:

- *Menomonee Falls Gazette*: issue #95 (October 8, 1973) through issue #232 (March 3, 1978). Dailies #A-700, 732-907 with missing strips as noted above.

- *The Comic Reader*: #164 (January, 1979) through #167 (April, 1979) plus #169 (June, 1979). Dailies #908-943 except #938.

- 3) *Favorite Funnies*, a publication that reprinted older newspaper strips, carried a number of dailies beginning in 1973. Strips #A-F appeared in the first issue while the second picked up with daily #121. The paper was apparently cancelled before the Joker sequence ended.

- 4) *Batman, Vol. 1 1943-1944* (Futuropolis, 1982). This French hardbound translated and reprinted dailies #A-312. Although negatives from the *Menomonee Falls Gazette* series should have been available, the artwork for this particular edition appears to have been taken from printed *Gazette* pages. The *Gazette*'s run had excluded daily #15 since it was unavailable to the publishers at the time; it was also omitted from this French edition. A bibliography credits the *Gazette* along with *The Steranko History of Comics*. The stories were



Top photo left to right, Brazilian, French and German reprints of the Batman and Robin strip. Bottom: back covers of the same editions.

entitled: *Le Gang des Evasions*; *Le Fantôme de l'Orpheus*; *Le Joker*; *Le Renard*; *L'Héritage Truqué*. No other reprints of this strip were issued by Futuropolis.

5) *Batman, Band 1* (Reiner•Feest•Verlag, 1986) This German softbound edition translated and reprinted dailies #A-120. As with the French version, the artwork appears to have been taken from printed *Gazette* pages although strip #15 is included. Some effort was put into this book, including redrawn panel borders and retouched art. A few of the lesser quality examples had the original Craftint tones omitted and new screens added. This is apparently the only volume published.

6) *Batman* (Quadrinhos, L&PM Editors, 1987) This Brazilian softbound translated and reprinted dailies #A-186. As with the French and German editions, the artwork for this book appears to have been taken from printed *Gazette* pages and strip #15 is missing. Titles for the three chapters appear on the front cover: *A Gang das Fugas*; *O Fantasma do Teatro*; *O Coringa*. This is apparently the only volume published.

7) ORLANDOCon program book, 1979. The program book for this annual Florida comic and art convention devoted five pages to Bob Kane and Batman, including a reprinting of strips #A-F. Kane was scheduled to be a convention guest but was unable to attend.

8) A book store in West Palm Beach, Florida reprinted strips #A-F as part of a promotion during the late-1970s or early-1980s.

9) For 66 weeks beginning August 7, 1989, Editors Press Service, Inc., New York, syndicated the strip outside of the U.S. Dailies #A-391 were used although #265 was skipped; most ran unabridged. Sundays were also syndicated.

Source material consisted of clippings from the collection of Bill Blackbeard's San Francisco Academy of Comic Art. The strips were photostated, and the original Craftint screens dropped out. The art was then cleaned up and new screens added. The work was done by GBP Industries, Inc., Buffalo, NY.

Editors Press refused to divulge all the countries where the strip appeared. It did run in England, may have appeared in Spain or Mexico and probably was syndicated in several European countries.

10) *Batman & Me* (Eclipse Books, 1989). Bob Kane's autobiography, released in both hardcover and softbound editions, reprints strips #121-125 and 127-136 from the Joker continuity.

Sunday reprints in comic books

Schiff, editor of the newspaper strip, edited the early Batman Annuals (also known as giants). It was his decision to reprint five stories in the Annuals between 1964-1967. Cover blurbs prominently announced "A complete newspaper syndicated thriller never before published in any magazine." The material was well-received by readers and so the practice continued after Schiff's retirement.

When a proof in the complete tabloid format was unavailable for these comic book reprintings, a half-page format proof was used. Artwork was sometimes added to the bottom or sides of panels to make them conform. Therefore, differences between tabloid and half-page formats are noted. Other minor corrections were occasionally made to lettering. As a result, the comic books used altered versions, even if for the sake of accuracy.

Chapter 7: *Death Row's Innocent Resident* (#32-39)

Batman #218/80 PAGE GIANT Magazine #67 (January-February, 1970). All are tabloid format except for #33, 37 and 38.

Chapter 8: *The Mardi Gras Mystery* (#40-46)

Batman #223/80 PAGE GIANT Magazine #73 (July-August, 1970). All are tabloid format except for #40-42.

Chapter 10: *There Was A Crooked Man...* (#54-61)

80 PAGE GIANT Magazine #12 (July, 1965). All are tabloid format except for #59 and 60.

Chapter 11: *Holy Smoke!* (#62-68)

Batman #193/80 PAGE GIANT Magazine #37 (July-August, 1967). All are tabloid format except for #62.

Chapter 13: *Rustling on a Reservation* (#73-78)

80 PAGE GIANT Magazine #5 (December, 1964). All are tabloid format.

Chapter 18: *Gotham's Cleverest Criminal* (#104-110)

Batman #187/80 PAGE GIANT Magazine #30 (December, 1966-January, 1967). All are tabloid format except for #105.

Chapter 21: *Oswald Who?* (#119-123)

Batman #198/80 PAGE GIANT Magazine #43 (January-February, 1968). All are half-page format except for #122 and 123.

Chapter 23: *Catwoman's Grasshopper Chase* (#130-137)

Batman #176/80 PAGE GIANT Magazine #17 (December, 1965). All are tabloid format except for #130 and 135.

Chapter 24: *Half Man—Half Monster* (#138-146)

Limited Collector's Edition #C-37 (August-September, 1975). All are tabloid format except for #146.

Sunday reprints in other publications

Chapter 1: *The Penguin's Crime-Thunderstorms* (#1/partial)

Coulton Waugh's *The Comics* marks the first reprinting of the *Batman and Robin* strip outside of the newspapers (assuming one does not count McClure's promotional book which was unavailable to the general public). This hardbound history of comic strips and comic books, published by The Macmillan Company (New York, 1947), reprinted panels 3-6 of the first Sunday, although in black and white. Six paragraphs are devoted to a brief history of Batman, Bob Kane, the 1943 movie serial, Batman comics and the newspaper strip. The book was reprinted in a softbound format in 1974.

Chapter 3: *Jesse James Rides Again!* (#11/partial) and

Chapter 4: *The Undersea Bank Bandits* (#16-20) and

Chapter 14: *The Gopher: King of the Underworld!* (#79-85)

During the Batman craze of 1989, caused by the release of the movie *Batman*, the New York *Daily News* began a 12-week series that reprinted the 1940s *Batman and Robin* color Sundays. They appeared in the Sunday *Daily News Magazine* from July



This sign advertised the 1989 New York Daily News Sunday strip reprints.



From top to bottom: daily #44 as it appeared in the Brazilian, French and German reprint editions.

through October 1, 1989. Source material was, at least in part, strips originally clipped from *The Chicago Sun*. The half-page format was reworked to appear as a tabloid. Note that both of the complete stories selected have a New York City/Gotham City background. A portion of the first panel to strip #11 appeared in black and white in the July 16 issue.

Chapter 7: Death Row's Innocent Resident (#34/partial, #39)

Near Mint #4 (1980). This fanzine devoted to comic books and old movies published an interview with Jack Burnley and reprinted the first half of strip #34 plus a complete #39 in black and white. Both were tabloid format.

Chapter 11: Holy Smoke! (#68/partial)

Comics: The Golden Age #5 (March, 1985). This issue devoted 11 pages and a cover to Batman. Among the text and illustrations: the first half of Sunday strip #68 (tabloid format), reproduced in black and white. Readers should note that the text about the Batman artists and their backgrounds contains numerous fallacies and misinformation about the strip, comic books and the artists themselves, including incorrect credits and dates.

Chapter 18: Gotham's Cleverest Criminal (#104-110)

The Greatest Joker Stories Ever Told (January, 1989), a compilation of 19 stories featuring Joker, was first published as a hardbound and later as a softcover with multiple printings. All strips

appeared in color and in the tabloid format except for #105.

Chapter 18: Gotham's Cleverest Criminal (#104-110)

Stacked Deck (December, 1990). This hardbound repackaging of *The Greatest Joker Stories Ever Told* added three comic book stories, but no additional strip material.

Chapter 21: Oswald Who? (#119-123)

The Greatest Batman Stories Ever Told (December, 1988), a compilation of 26 stories featuring Batman, was first published as a hardbound and later as a softcover with multiple printings. It incorrectly dates the sequence as being from 1948. All strips appeared in color and in the half-page format except for #122 and #123.

Various sequences

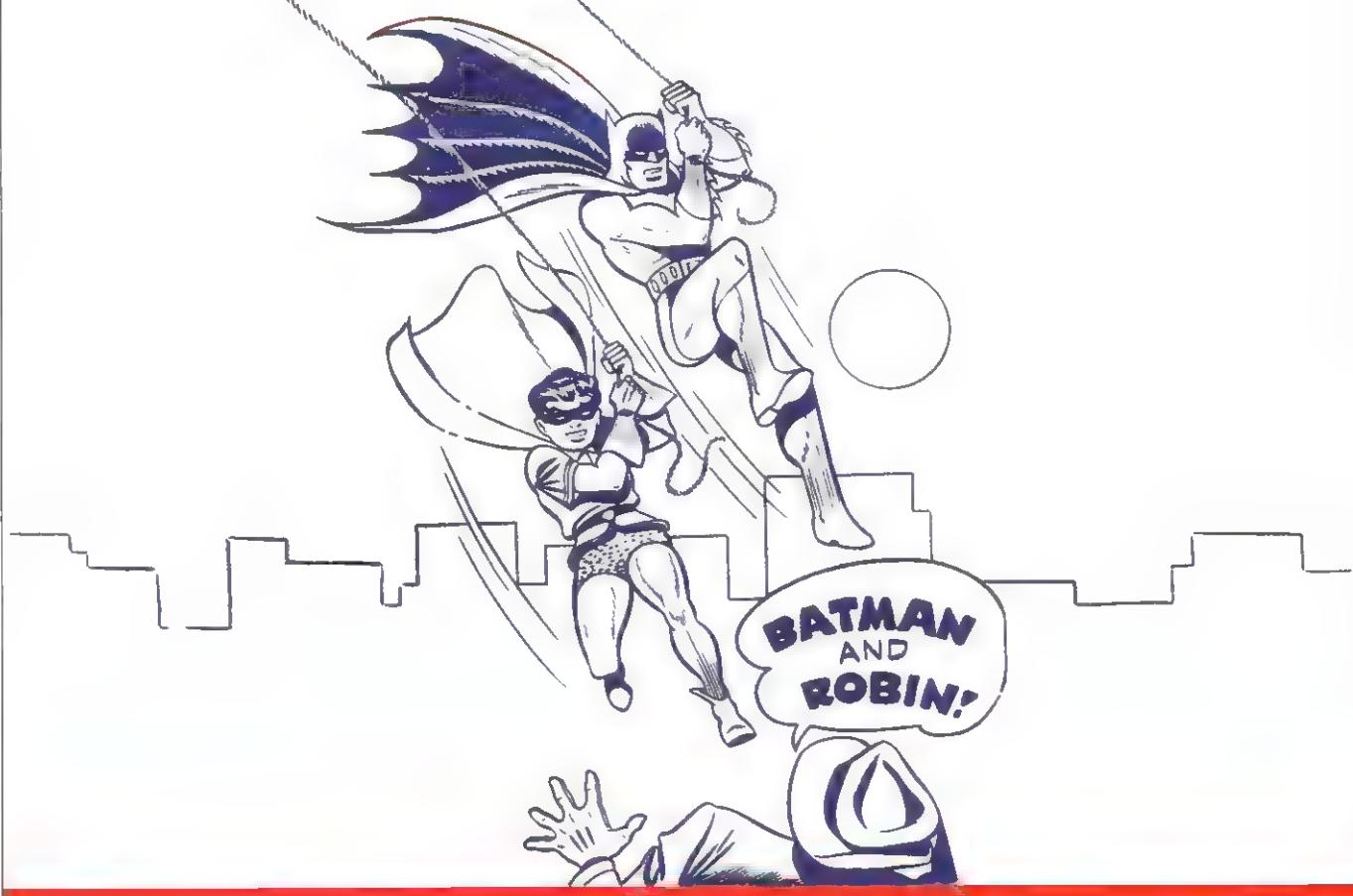
1) *Vintage Funnies*, another of the early-1970s strip reprint newspapers, reprised Sundays beginning with issue #11 from 1973. Appearing in black and white, Sundays #27-46 were ultimately used.

2) Editors Press Service, Inc. syndicated the strip outside of the U.S. during 1989-1990. Additional details can be found in the list of daily strip reprints. Selections were #11-15, 21-26, 32-61, 69-78 and 91-97; one additional sequence was probably used. Color was dropped from the original newspaper clippings, the art was cleaned up and new color was added. Strips appeared in the half-page format only and generally in the same foreign markets as the dailies.

CAPTURED AT LAST!



NOW
BATMAN AND ROBIN
are ava



ND ROBIN

iable as

DAILY AND SUNDAY COMIC FEATURES

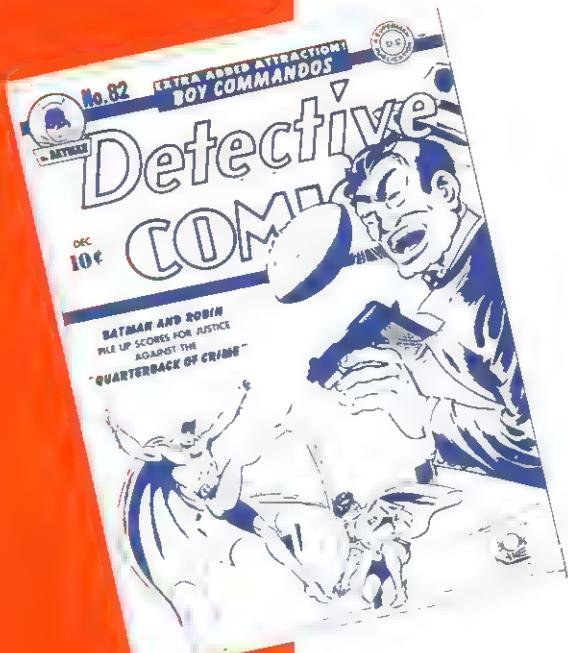
Newsprint has been curtailed . . . WPB forecasts further cuts . . . pages are reduced . . . departments are dropped . . . editors allocate space frugally . . . and every part of every newspaper is judged critically on the basis of its importance to readers. Under stress, READER-POPULARITY is the all-important criterion. BECAUSE of this situation (NOT in spite of it), McClure sought and secured syndication rights to the sensational comic strip, BATMAN and ROBIN . . . a TESTED, PROVEN, audience-builder . . . with many millions of pre-sold faithful fans!

Unlike any other comic strip every syndicated, BATMAN comes to newspapers with a fan-following ranging high into the millions. An estimated 24,000,000 read EVERY ISSUE of the 3,000,000 comic magazines in which BATMAN thrills and entertains; more than 4,000 motion picture theatres will carry BATMAN'S adventures to many millions of serial-fans this year.

A happy combination of many basic human appeals has made BATMAN one of the most sensationaly successful strips ever created. Whirlwind action-packed adventure . . . spine-tingling mystery . . . debonair wit and humor . . . brilliant brainwork and fists of dynamite . . . and just a little (not too much) love interest — all these are woven into the gripping story of BATMAN and Robin!

But see for yourself! Turn the pages and . . .

LOOK AT THE RECORD

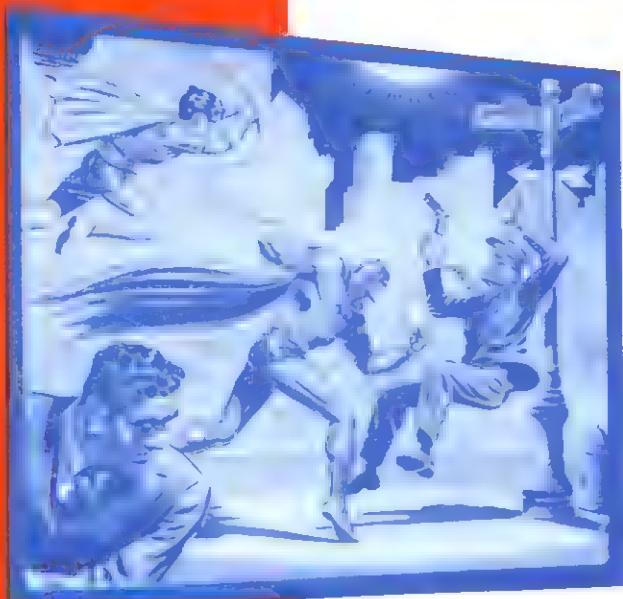


BORN MAY 1939—Conceived and executed by talented writers and a brilliant artist, BATMAN and ROBIN made its first appearance in Detective Comics in early 1939. Within a few short months the innate appeal of these characters forced circulation up and up; popularity polls ranked BATMAN and ROBIN extremely high in fan-following. Detective Comics, now featuring these two great characters on its cover, became one of the world's two largest monthly comics.

LESS THAN A YEAR LATER—In April 1940, the clamorings of comics readers led the publishers to devote a complete new magazine to BATMAN and ROBIN. Batman Magazine, a bi-monthly, enjoyed the same rapid spontaneous growth as Detective Comics. The sales of Batman Magazine spurted upward . . . soon made it one of the world's largest bi-monthly comics. (This was the same successful path of Superman several years before; first, in Action Comics; then, in Superman Magazine. And, today, Supermom is still setting records as a Daily and Sunday feature in over 300 newspapers.)



IN THE SAME YEAR—BATMAN and ROBIN was selected to be featured in a special magazine for the New York World's Fair. Together with Superman, these characters appeared in World's Fair Comics. This 96-page, 15c comic was the first premium-priced comic magazine in the field . . . yet sales were so large that, after the Fair closed, publication was continued under the new title, World's Finest Comics. Today, World's Finest Comics is the largest quarterly comic magazine in the world . . . and, of course, features BATMAN and ROBIN.



KING OF SERIALS — In late 1942, three major film studios bid for the serial rights to BATMAN and ROBIN . . . after observing the meteoric rise of these comic heroes. Because the owners were convinced that one studio would devote special attention, time and money to BATMAN, they selected Columbia pictures to translate BATMAN and ROBIN to the screen. Released in late Summer, 1943, this 15-episode serial is already breaking booking records . . . and attendance records. Columbia forecasts that more than 4,000 theatres will play BATMAN and ROBIN in the first year alone!

HERE IT IS!



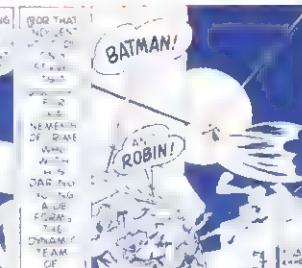
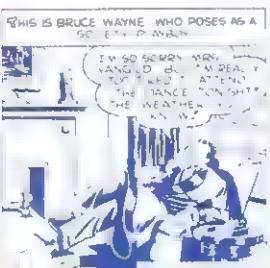
SPECIAL INTRODUCTORY STRIPS—

By special arrangement with the producers of the BATMAN and ROBIN comic strip, the McClure Newspaper Syndicate is able to provide subscribing newspapers with a complete week's set of introductory strips free of charge. This preliminary series has been produced to supplement your regular run-of-paper teaser ads and introductory ads. This is a new and novel promotion: the strips are exciting in themselves and extremely valuable in building interest in BATMAN'S forthcoming adventures.

BATMAN AND ROBIN



Neutrals of the Law



By BOB KANE

WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN STARTING SOON! TOMORROW "TRAINED CRIME FIGHTERS!"

BATMAN AND ROBIN



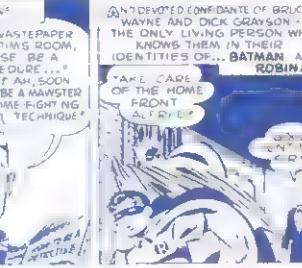
Trained Crime-fighters!



By BOB KANE

WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN STARTING SOON! TOMORROW "MEET ALFRED!"

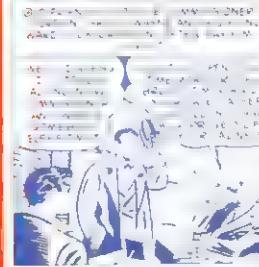
BATMAN AND ROBIN



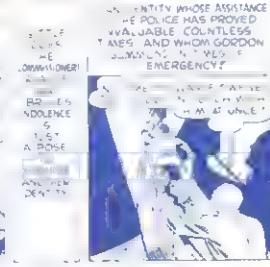
By BOB KANE

WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN STARTING SOON! TOMORROW "THE BAT SIGNAL!"

BATMAN AND ROBIN



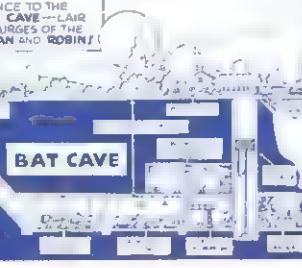
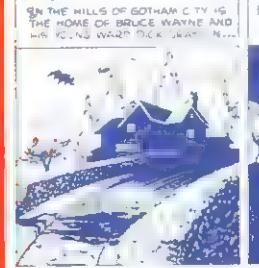
The Bat Signal!



By BOB KANE

WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN STARTING SOON! TOMORROW "BAT CAVE!"

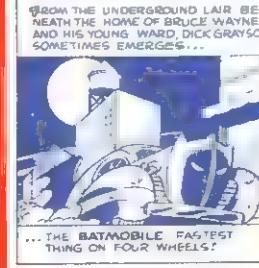
BATMAN AND ROBIN



By BOB KANE

WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN STARTING SOON! TOMORROW "THE BAT MOBILE AND THE BAT PLANE!"

BATMAN AND ROBIN



By BOB KANE

WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN STARTING SOON! TOMORROW "THE BAT MOBILE AND THE BAT PLANE!"

FIRST WEEK DAILY STRIPS

BATMAN AND ROBIN



Call to Action!

By BOB KANE

BATMAN AND ROBIN



Startling News

By BOB KANE

BATMAN AND ROBIN



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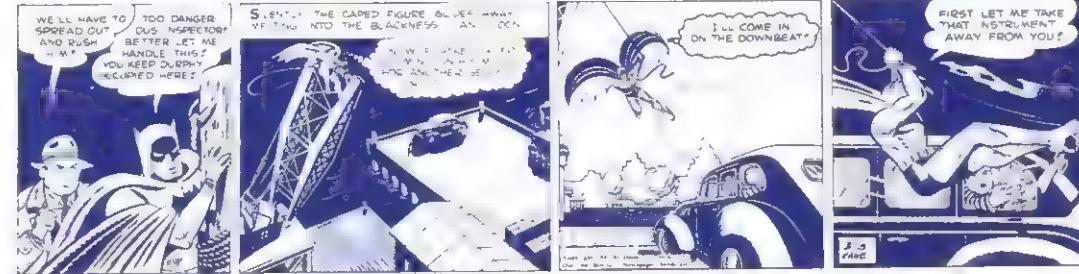
BATMAN AND ROBIN



Stunned!

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BATMAN AND ROBIN



Music Master

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BATMAN AND ROBIN



New Threat!

By BOB KANE

SECOND WEEK DAILY STRIPS

BATMAN AND ROBIN



By BOB KANE

BATMAN AND ROBIN



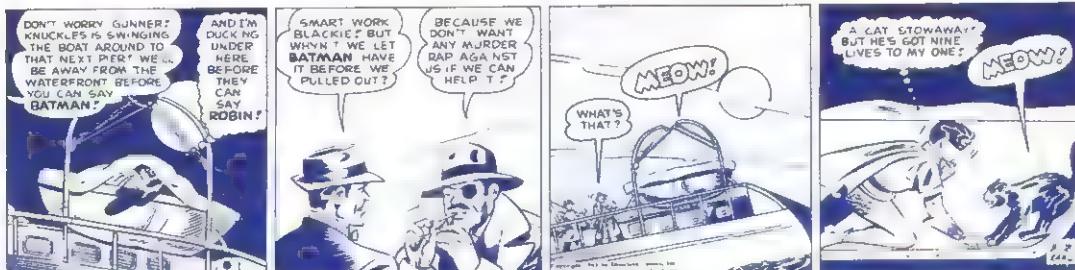
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SUNDAY TABLOID AND HALF PAGES



PROMOTIONAL

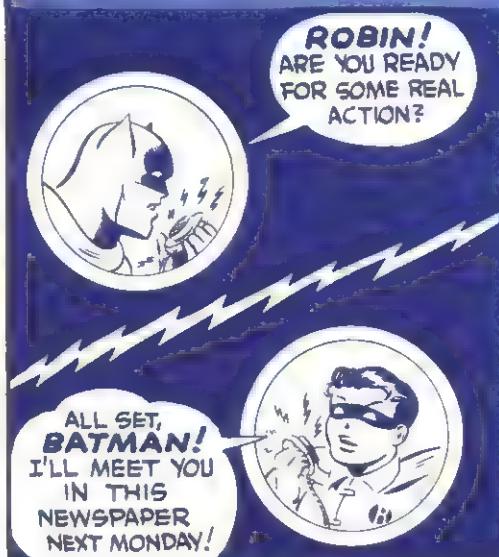
Supplied In Mat Form



Yes, here comes that champion of justice and nemesis of evil . . . mighty BATMAN! With his young companion ROBIN, the Boy Wonder, BATMAN outwits even the most cunning criminal . . . outfights the most villainous thugs.

And here's good news for you folks who read this paper. This action-packed adventure comic strip will appear soon right in these pages. Watch for it!

YOUR PAPER

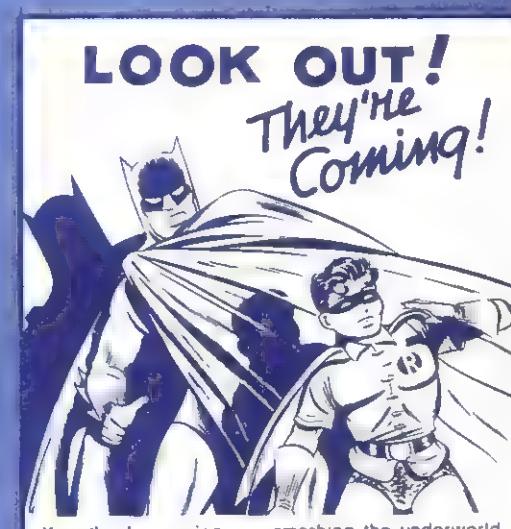


ALL SET,
BATMAN!
I'LL MEET YOU
IN THIS
NEWSPAPER
NEXT MONDAY!



Like a lot of action in your comic strips? Intriguing mysteries? Daring deeds, chuckling humor, just a little (not too much) love interest? Then BATMAN and ROBIN is just right for you! Follow their adventures in

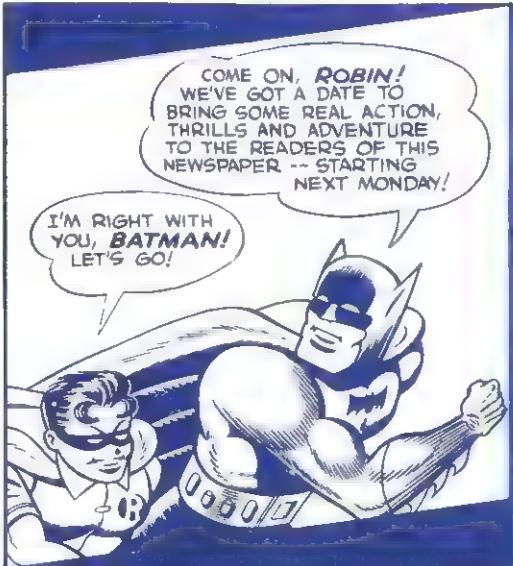
**YOUR
PAPER**



Yes, they're coming . . . smashing the underworld fighting for justice . . . BATMAN and his young companion, ROBIN, the Boy Wonder!

They're coming . . . but only evildoers need to LOOK OUT! The rest of you folks who love thrills and adventures . . . just look for BATMAN and ROBIN in their action-packed comic strip in

YOUR PAPER



**CAPTURED-
BATMAN and
ROBIN!**

America's most thrilling
adventure team has
joined our comics fami-
ly. Watch for BATMAN
and ROBIN in

YOUR PAPER

**What is the
BATPLANE?**

You'll find the answer in that
thrilling adventure comic strip—
BATMAN and ROBIN—appearing in

YOUR PAPER

**What is the
BATMOBILE?**

Look for the answer in the thrill-
ing adventure comic strip—BAT-
MAN and ROBIN—appearing in

YOUR PAPER

**Who is the
PENGUIN?**

You'll find the answer in that
thrilling full color adventure comic
strip—BATMAN and ROBIN—ap-
pearing in next Sunday's

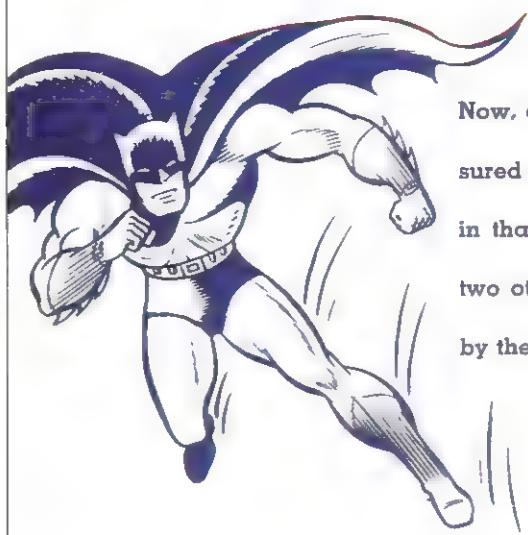
YOUR PAPER

WHO ARE THEY?



DON'T DELAY--

**SECURE THIS OUTSTANDING
FEATURE FOR YOUR READERS!**



Now, available to newspapers for the first time, BATMAN and ROBIN is assured of broad, immediate and enthusiastic acceptance. This strip is unique in that it has been tested and proved by actual mass acceptance in those two other mass media, magazines and movies. Conceived and developed by the producers of sensational Superman . . . released and serviced (like

Superman) by the McClure Syndicate, BATMAN and ROBIN is destined for a top-ranking place in newspaper comics. Don't delay . . . secure this comic feature for **YOUR** readers . . . today!

WRITE • WIRE • PHONE

MC CLURE NEWSPAPER SYNDICATE
75 WEST STREET (6) • NEW YORK



The McClure Promotional Book

In 1943, the McClure Newspaper Syndicate distributed a tabloid-size promotional book to newspaper editors promoting their newest strip, *Batman and Robin*. Probably distributed before the strip's release, the book's copy was written so it could remain usable after the strip began. The book is reprinted here in its two-color format, but in a reduced size (the original measured 11" x 16 3/4").

Most of the book's artwork was recycled from existing material. The cover and several promotional ads (pages 27, 36, 37) use the spotlight pose that first appeared on the cover of *Batman* #9 (February-March, 1942).

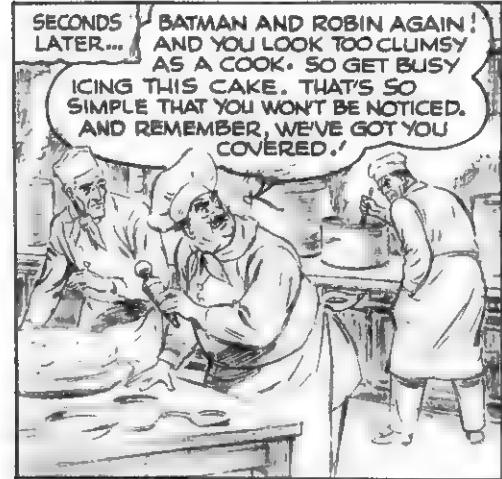
Dick Sprang's illustration of a running Robin and Batman (page 37) first appeared on the cover of *World's Finest Comics* #10 (Summer, 1943). While the cover was a cut and paste job using existing artwork, the pose was actually taken from a story that eventually appeared in *Detective Comics* #84 (February, 1944). Sprang began illustrating Batman comic book stories in 1941, but his work had been inventoried until 1943 and a large backlog existed.

The illustration of a running Batman (page 37) is another pickup from a Sprang story. It is a very slightly modified version of a panel from *Batman* #21 (February-March, 1944).

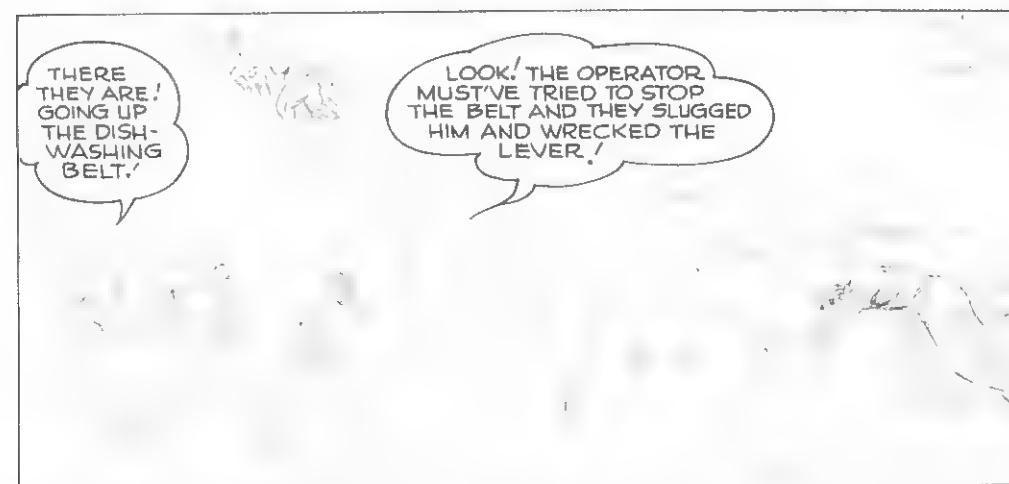
While the promotional book depicts the introduction and initial two weeks of the strip, artwork was finished up to at least week four. A panel depicting use of the belt radios (pages 36 and 37) was picked up from daily #19.

A Jack Burnley illustration was used for the 1943 movie serial reference on page 31. The serial art generally did not resemble the comic characters, which is probably why a poster or similar art was not selected.

"It may have been done as a promotion for the beginning of the serial," recalls Burnley. "I remember doing it and I remember it was a promotion feature; it was not a cover or part of a story. I pencilled and inked it and Ray [Burnley] may have watercolored it, but I think it was a wash drawing. He could have [inked] backgrounds, too. I could do [watercoloring], but he was better at it than I; he dabbled in painting. My work had always been just black and white." 



Above: Jack Burnley's pencils to the top half of Sunday #127 (page 170) as they appeared before inking. Below: the bottom portion of Sunday #128 (page 171) as it appeared when pencilled and lettered.



Batman – Backward Looking and Forward Leaning

by Alvin Schwartz

Seen from a distance, all the comics superheroes are part of a single cultural landscape. But on closer view, important differences reveal themselves. I have scripted stories for almost all the major DC superhero comic books, with heavy emphasis on *Batman* and *Superman*. Having had my say about *Superman* elsewhere,* in this volume, I will address some of the distinguishing qualities of *Batman*. I shall touch upon my own feelings and preferences in the course of scripting what now appears to be an enormous river of newspaper and comic book stories. And in doing so, I hope to provide a view from the ground that until now has not been available. Most previous commentary has, from what I've seen, presented the broad satellite view, and cultural analyses written from too high up have a tendency to overgeneralize, so that distinctive features get overlooked. For example, *Batman*'s longtime editor, Jack Schiff, is the only one to my knowledge who pointed out the unique qualities of light and dark, of polarized contrast in the drawing style that Bob Kane introduced and that Tim Burton recaptured so effectively in the recent *Batman* movie. I intend to build further on Jack's important awareness in order to show what makes *Batman* different within the arcana of superhero style. Since popular culture in all its major forms is a powerful and direct expression of the current psychic atmosphere, as Andy Warhol understood so well, the better we grasp it in its details, the better we are able to see ourselves.

But before we talk about the genus *Batman*, we need to consider the superhero family. And for that, I'd like to advance a few propositions about the broader class of just plain heroes.

There are momentary and spontaneous acts of heroism that win instant accolades and then pass from notice. A man plunges into icy waters to rescue a drowning child. A fireman risks his life to save the occupants of a burning building. And, of course, there are the invisible forms of heroism, stretching over decades, earning no direct accolades because they surpass our narrow attention spans: such as a mother of limited means raising a child and single-handedly providing nurture, security, education and love. At the same time, we regard this as part of the role of motherhood in general. Everybody's so in favor of mother-

hood, it becomes a mere cliché. So while we all too frequently overlook the individual mother's heroism, we raise the role itself to mythic proportions. The mother image in its various nurturing forms dominates almost all cultures. In our need for superheroes as role models, the mother image is essentially generic. It's where we believe that love in its best human form begins. But once beyond that, heroism as a role, as a lifestyle, becomes depersonalized. It becomes specialized. We learn to recognize it because it is wearing a uniform. So we have the heroic professions—especially the soldier and the policeman. How often do even dictators manage to puff themselves up in heroic garments by donning a military uniform?

On the other hand, when there are too many uniforms present, the specialized hero dons an anti-uniform. Thus, in our own culture, when the West was being settled, a special kind of non-uniformed hero appeared among the uniformed minions of the expanding republic. The scout—the singularly undisciplined, highly individual and totally free hero, i.e., Daniel Boone, Davy Crockett, Kit Carson and the like, was celebrated in comics by characters such as Tomahawk (which I also wrote occasionally) and through whom the mythic aura of his historic progenitors, gave to his coonskin cap and non-regulation garb of homespun and leather, the status of another sort of uniform.

We are all too familiar today with a similar phenomenon in the style of dress of the typical guerrilla fighter in his or her fatigues and informal camouflage—often enough masked—a hero, a freedom fighter, from one perspective; a villain, a terrorist from another, suggesting that there is an affinity between heroes and villains of an important order. One of the terrorist's progenitors, the pirate, was certainly a terrorist on the high seas, unless his name happened to be Francis Drake and one happened to be English, in which case one would have regarded Drake as a hero. In any case, in the standardized figure of the guerrilla fighter, we recognize still another species of uniform. Mythically speaking, it seems inescapable that the forces of order and the forces of disorder all struggle for recognition by a distinguishing sort of dress; one that separates them from one another and at the same time is an expression of their role, from at least one perspective, as heroes.

We are now prepared to consider the distinct way the hero has altered in popular culture by noting how our interest has shifted from such real-life heroes as the frontiersman, the soldier, the pirate and the policeman

*In my essay, *The Real Secret of Superman's Identity*, Children's Literature, Vol. 5, edited by Francelia Butler, Temple University Press 1976.

to heroes of pure fantasy—the superheroes of the comic strip world. How did the latter ever manage to gain such ascendancy over earlier heroic models? What psychic or social change does that new ascendancy reflect?

The evolution, which occurred over only a few decades, is a fascinating one. However, here is where we run into that lack of detail with which most cultural anthropologists view the comics. This is because the superheroes are seen almost entirely as a family. For example, historians of culture will speak of Gothic as a style, but within that style, closer examination reveals very distinct characteristics marking the unfolding and development of a long process. Similarly, closer examination reveals significant differences among the superheroes, reflecting the gradual infiltration of new cultural tendencies. But then too, the process during which the superheroes seized the stage occurred over a relatively short time.

Batman particularly reveals individual characteristics that make him especially useful for understanding the changes in our way of reflecting the world. Indeed, it seems to me that the character effectively serves as a major connecting point, a bridge between the hero of the past and the superhero of today. In other words, the strip offers us a means for better understanding the major changes in our psychic outlook that have been occurring over the past several decades.

In seeking to discover how yesterday's heroes in uniform evolved into today's caped superheroes, I was led to re-examine the various childhoods of my three sons, now grown. When my oldest son was less than six years old, he accumulated, in what we called his "costume box," assemblages of clothing and appurtenances that enabled him to become a pirate, a cowboy, an Indian, a swashbuckling d'Artagnan, depending on what his imagination proposed. It was particularly interesting when one of our occasional visitors, Dr. Bela Mittleman, a well-known child psychologist of the day, asked my son why he liked to dress up. My son unhesitatingly replied: "So nobody will know who I am."

By the time my third and youngest son succeeded to the stage of the costume box, some sixteen years had passed and certain very significant changes had taken place in the box. Most of the outfits in this later collection came with capes representing a totally new breed of superhero. Superman and Batman figured prominently among these. There were no Indian, pirate or cowboy costumes. Anachronistically, d'Artagnan, the legendary great swordsman remained, although there were times when my youngest may have confused him with Errol Flynn, then prominently featured on television reruns. And d'Artagnan also wore a cape. But it was the more recent crop of caped crusaders who really carried the day. And each of them would literally acknowledge in story after story that the reason for his costume was "so nobody will know who I am." I say "his" costume advisedly, since such super heroines as

appeared were almost always spinoffs of the male characters. Women had not yet broken out of the role of generic heroines. They had only limited access to the superhero pantheon because the mother image was still so dominant. This is changing as women break free of the social requirement to specialize in motherhood.

In any case, I was led to ask myself what exactly had changed between the time of my oldest son's costume box and that of my youngest? Cowboys and Indians and pirates didn't concern themselves with concealing their identity, although my number one son used them to conceal his. He had also had access to *Superman*, *Batman* and other superhero comics, since I had already been writing them for some years, and they formed a not inconsiderable part of his reading. Yet there wasn't a single caped crusader in his costume box—except, of course, d'Artagnan. For some reason, my second son didn't have a costume box. He was preoccupied with pond life and collected bottles of stagnant water, kept snakes and frogs and occasional turtles and somehow never got involved with comics like his brothers. Perhaps the older heroes had lost a certain distinctness by the time he came along. Because when it was finally number three son's turn, his costume box, as I said, turned out to be one in which the comics superheroes had thoroughly displaced his oldest brother's pirates, cowboys and Indians. What had happened culturally to bring about such a radical change of hero archetypes?

Here we can observe just how popular culture, and particularly the superhero comics, powerfully reflect changes in our way of viewing the world. What stands out for me is that just about each and every superhero comic expresses the need, revealed by my six year old son, to keep one's secret self and one's super self separated, because once the world recognized the super self and the ordinary self as one and the same, the game would be given away. The effect would be like the stroke of midnight for Cinderella at the ball. All the magic would have been swallowed up in the pumpkin. In the comics, interestingly enough, the super self is the public self—the one that is known in the world as the performer of great and noble deeds in defense of law, of values and of country. This matter of possessing a uniformed secret identity is merely the expression in a broad literary form of a psychic reality that we all share. It is why story plays such an important part in our lives, allowing us at those times which happen to us all in varying degrees—times when we have no *real* outlet—to lead in *imagination* a hidden life of heroism which reflects our best aspirations. On the wings of imagination, one soars. But no one must know. Because without the disguise, the imagination falters before the technical-rational contemporary world. Who's going to accept the fact that Joe Everyman, and, at long last, Jill Everywoman, is really the caped mystery creature who keeps the world on the straight and narrow? To allow

the imagination and reality to come together is in fact dangerous. Someone who flies in imagination might be tempted to try it in real life—with disastrous results. Something like this is happening now in our inner cities.

But this does not explain why the old heroes, the cowboy, the Indian and the pirate have been dislodged from the costume box by the new superheroes. What has happened in the world to make the old costumes irrelevant and the new ones so powerful? Note first that the old frontiers—the boundless oceans and the limitless lands of the west—represented, not a nostalgia, but a profound connection with the past. We looked back to yesterday for our heroes. But the new frontiers lie in boundless space—in intergalactic exploration and in science, in recombinant DNA, in sub-atomic mysteries and the technology that follows after them. They stand in our future rather than in our past. A certain sense of boundlessness has seized the human psyche in a way that has never happened before. Sometimes, indeed, that boundlessness can be painful. Men often feel lost and disoriented in a universe grown too large and mysterious for them. Be that as it may, at some point between the two World Wars, mankind's way of looking back to tradition and to the past for its values was transmuted into a forward looking, even optimistic leaning upon the possibilities of the future. Because the psyche had suddenly acquired a vast and unfathomable cosmic home rather than an earthly one, the caped superheroes of the day, symbolically representing the new cosmic outlook, appeared. It was as though they were responding to a need to make the unfathomable more manageable. In story form, they opened a window on broader human possibilities. But what they were really doing was providing a means of somehow domesticating a universe suddenly become strange and unfamiliar.

The cape is an interesting feature of the whole superhero makeup. If we examine it non-literally, purely for its imagery—as drawn and used in the comics—it is the nearest thing to being winged. The caped superheroes always seem to be in flight. The cape thus represents something dashing, something flowing, something spread out on the wind during forward motion. It is the imagination in full flight toward undiscovered galaxies.

This much we can say in general about our superheroes. But now we draw closer and examine the specific character of Batman. Right at the outset, we make an interesting discovery. Like all the others, Batman reveals his connection with the new world of technology as it presents itself through such artifacts as the Batmobile, the Batplane and various utility belt gadgets. As a caped adventurer, he too flies imaginatively to the stars. But not totally. He does not wholly lean toward the future. In his divided persona, as Bruce Wayne, wealthy playboy, and as Batman, he seems to look two ways. As soon as we connect Batman with Bruce Wayne, we suddenly return to the nineteenth, even the eighteenth century, to the image of the hero as

aristocrat. Bruce has all the attributes. He is no d'Artagnan, who was of humble origin. He was, if we use the Three Musketeers as a template, more akin to the aristocratic and highborn Athos. Bruce is wealthy, he doesn't work, he has a servant. Indeed, that servant, Alfred the butler, has powerful antecedents in literary tradition, reaching from P.G. Wodehouse's Jeeves all the way back to Don Quixote's wily Sancho Panza.

It may be noticed that I have little to say here about Robin. In my own view, the original Dick Grayson/Robin was little more than an editorial imposition on an already roundly conceived character, a kind of marketing afterthought in which an appeal to children was presumably heightened by the presence of a juvenile. There will be those who'll disagree strongly with this proposition, but I always felt that way when writing Batman, and this was particularly the case with the newspaper strip, which was meant to appeal to a more adult audience. Robin, as he was then, was just so much excess baggage that had to be trundled along and fitted into the plot somehow. He was too good to be real, even in the comic strip sense. Indeed, one of Batman's strongest progenitors, *The Phantom Detective*, a monthly pulp novel written for many years by my late friend, Charles Greene, was certainly not intended for children. *The Phantom Detective* also had a wealthy protagonist with an aristocratic private name, a man servant, and made copious use of other identities. Except that they were Holmesian disguises, not alter-egos. The line from Sherlock Holmes to the Phantom Detective and then to Batman is quite traceable. And Batman reflects the change from hero to superhero and, unlike *The Phantom Detective*, is much more a creature of the expanded universe. But like *The Phantom Detective*, Batman is not essentially a children's story (which may well be why children like it). The best proof of this is the success of the 1989 *Batman* feature film—a film that owes much to the absence of Robin. There is now a new Robin, one more attuned to the modern ethos, computer literate as all today's bright youngsters are likely to be and who, in some cases, surpasses Batman as a detective. Depending on how well this is handled, it would appear that some sense of the way the process works will finally make its way into the feature so that perhaps the new version of Robin will open the way for Batman to be at home with the changes that are necessarily ahead.

How much of all this did Bob Kane, or Bill Finger who helped him develop the Batman strip in verbal form, actually have in mind? Probably none of it. What they created was direct and intuitive and not self-conscious. Popular culture is always directly reflexive, and rarely conscious of what it's reflecting. I was no more conscious of these factors than they were at the time I was writing Batman. And I offer these conscious reflections here as afterthoughts, after twenty years of marketing experience which included the pioneering of the

now widely used method of psychographics for determining consumer preferences. So what I really offer here are modes of categorizing, of setting the characteristics of the strip within an operational context.

Bruce Wayne, we can then say, is the past. His Batman persona is the reaching out toward the future. For Batman is, more than any of the others, a peculiar blend of futurism and old-fashioned derring-do. He straddles the change between the hero of yesterday and the hero of tomorrow. For while, as I already mentioned, the Batmobile, the Batplane, the utility belt, the gadgets all trench on the technological, at the same time, the Batbolo, the ropes, the skillful trapeze work, the hand-to-hand fighting skills all harken back to earlier models like Zorro and d'Artagnan. So Batman stands between past and present, a representative of the shift from yesterday's earth-bound traditions to tomorrow's galactic potential. Janus-faced, he looks both ways. In Batman, we can see the transition from yesterday's heroes to today's superheroes actually taking place.

This dual vision even reveals itself in the major Batman villains, who are, psychologically, simply fragmented aspects of the Batman personality. I refer particularly to Joker and Penguin. With his umbrellas, Penguin looks back to an earlier technology. Joker employs far more sophisticated means. He is at once more technological and more psychological. At the same time, he is more ancient and more archetypal, harkening back to the traditional character of the Trickster, cognate with Loki, that mischief maker of the Norse pantheon, and certainly with Carl Jung's own universalized version, the Shadow. Each represents respectively the forward and the backward looking elements of the strip's personality.

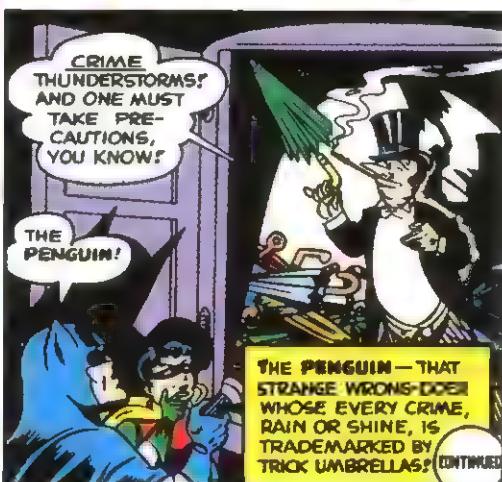
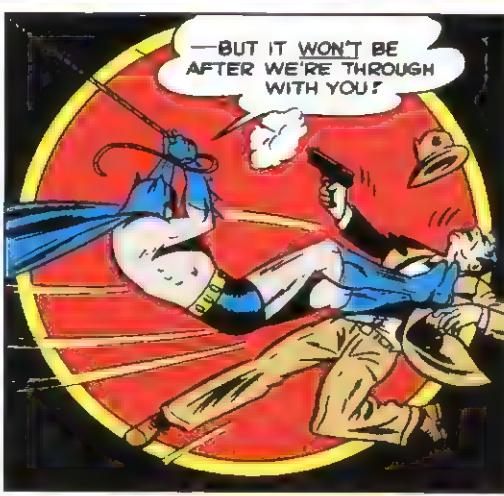
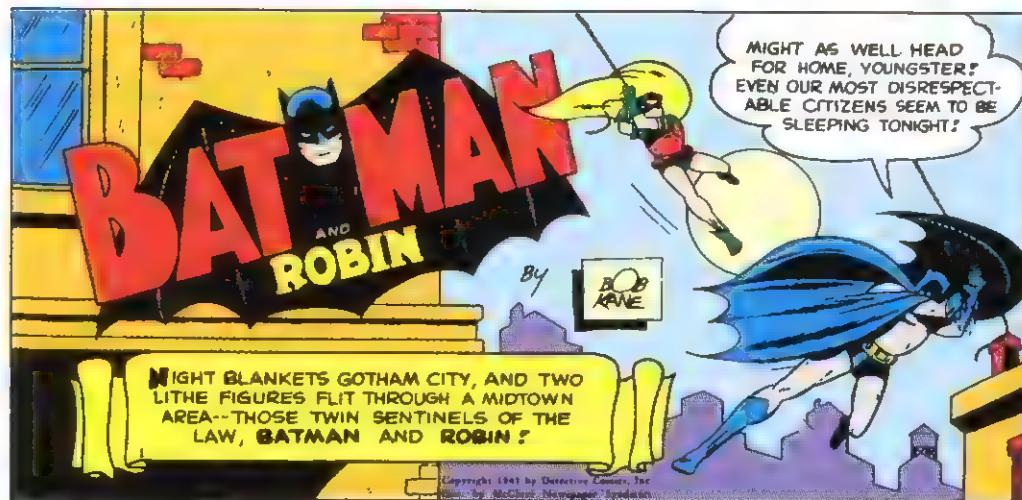
But there is another aspect of Batman in which it also differs from the other superhero comics. We might first notice this in the drawing style itself. As I mentioned, editor Jack Schiff was perhaps the first, as far as I know, to call attention to the strong use of light and dark in the style developed by Bob Kane. This extreme polarity of tone is particularly noticeable in the full Sunday continuities where the page attains its most effective visual expression, whether Kane himself does it or one of his ghosts. It doesn't matter. The style was set by Kane. And beautifully realized in the movie version by Tim Burton.

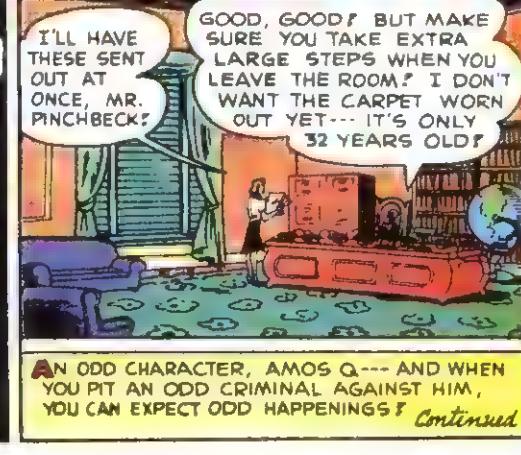
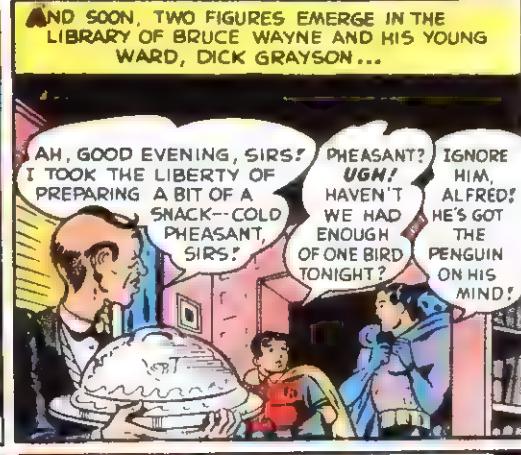
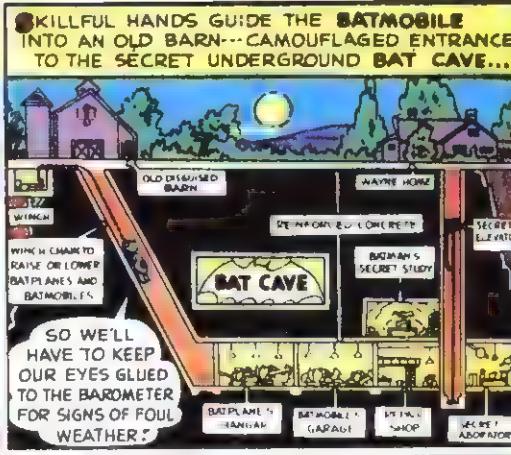
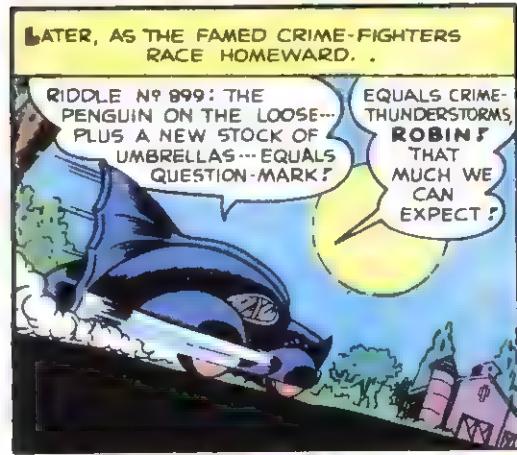
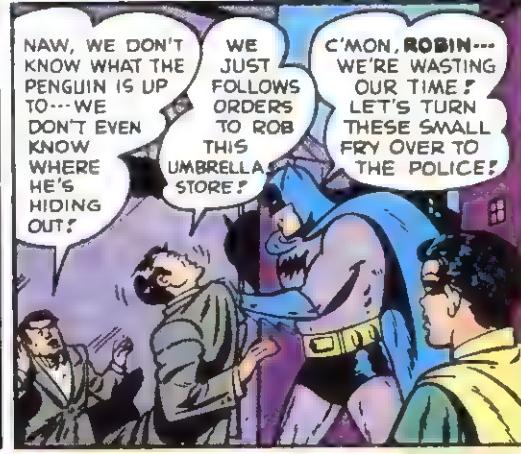
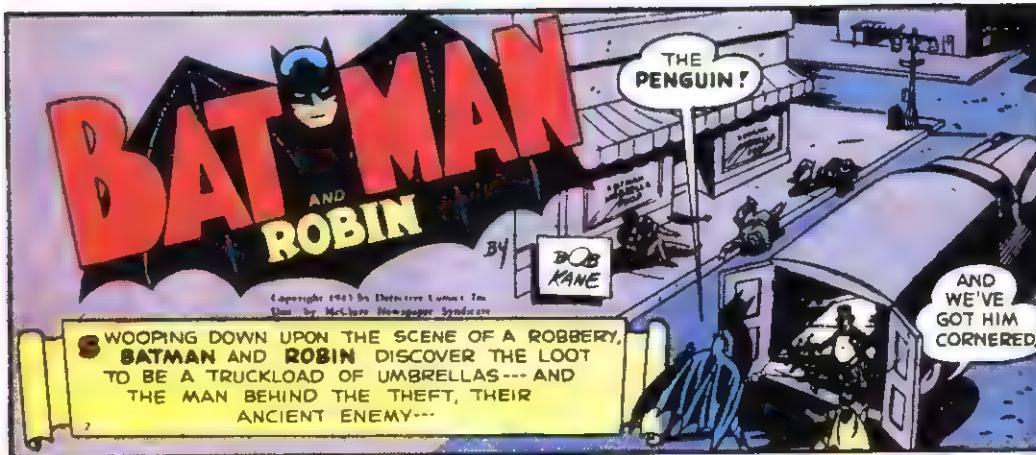
But the whole strip is a study in polarity—an accurate simulacrum of the way the psyche works. As the bat on which the superhero finds his identity is a creature of the night, so also is Batman. The Batsignal that summons him to Commissioner Gordon's headquarters is only visible at night. And the underworld against which Batman's efforts are directed is also a night world. As anyone who has dabbled in psychology will recognize, the stage on which Batman appears is subliminal. The grotesque underworld is more

Batman's milieu than that of the other superheroes. The others all have their own distinct characteristics but most of them operate in daylight. But the rather direct affinity for darkness and night happens to be the esthetic mode that gives the Batman strip its distinctive somberness. In it, the psyche swings between the rational pre-twentieth century world of Bruce Wayne and the simple traditions of the past to the irrational dark depths of the underworld. It speaks a truth of its own, as the psyche blindly confronts the dark side of our new cosmic civilization, the side of growing crime, drug wars and terrorism. In its own way, it is less optimistic than most of the other superhero strips. At the same time, it is perhaps a more truthful rendition of where, psychically speaking, we actually are. And for that reason there is both a kind of gloom, a heaviness in the drawings themselves, as though the unhindered flight of Superman, for example, is, in Batman, somewhat weighed down by too deep an intuition of the dark side of the world of tomorrow.

Popular culture reflects realities about ourselves without consciously setting out to do so. It is, we might say, primary literature. It provides the ambience out of which more conscious literature is made, the latter being, in the final analysis, a secondary elaboration. Batman is very much that kind of "primary" literature. That's why, when it's at its best, it can be so powerful.

When I say, "at its best," I must admit that there were times when certain types of stories became pure "camp"—as though Batman were kidding himself. This would occur when we went overboard on burlesquing the fight scenes, overdoing the onomatopoeic sounds—the "pows," the "biffs" and the like, and then introducing bits of cute doggerel in the dialogue to rhyme with the sounds and the plaints of the soundly-trounced villains. Because suddenly it wasn't serious anymore. The strip seemed to be saying: "Just kidding, fellas. We don't really mean it." I was never really comfortable seeing this type of story since I felt it detracted from Batman's real punch—the double entendre being wholly intentional. The newspaper strip was least guilty of these departures from the character's real strength. And probably the worst offender was the 1949 *Batman and Robin* serial done by Columbia Pictures. How much this kind of self-denigration of the character contributed to reducing its popularity is hard to say, but most likely it was damaging. At its best, and as originally conceived by Kane with his heavy contrasts, Batman is powerful, more disturbing, perhaps even less entertaining than the other superheroes. The strip tends to look both ways. It makes us aware of what we have lost without being quite clear about what we are gaining. For that reason, it may in its own way be more important. For it seems as though this is very much the way things really are as we head perplexedly into the twenty-first century.

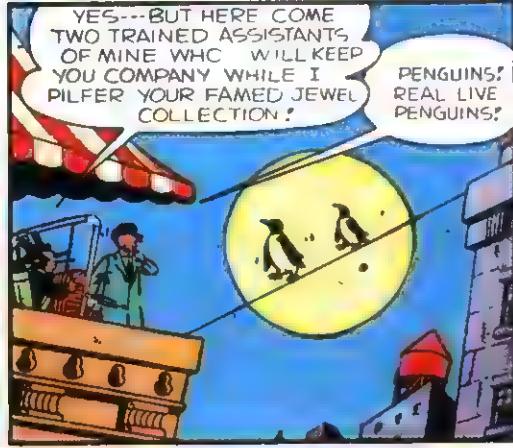
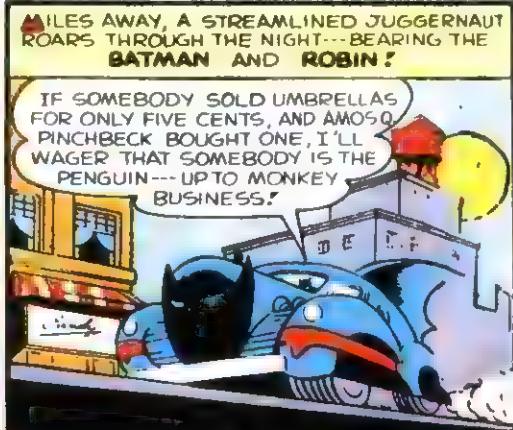
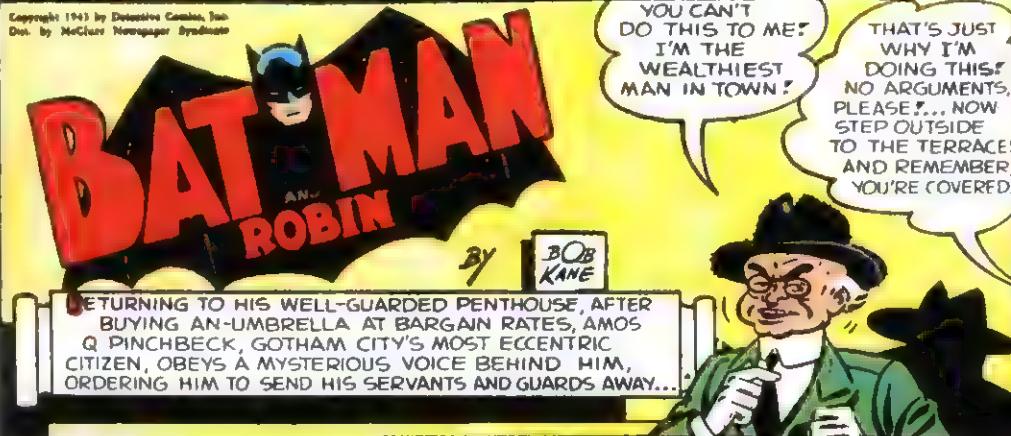




AN ODD CHARACTER, AMOS Q--- AND WHEN YOU PIT AN ODD CRIMINAL AGAINST HIM, YOU CAN EXPECT ODD HAPPENINGS! *Continued*

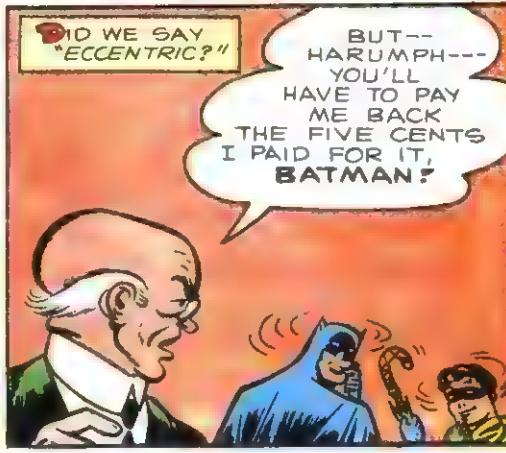
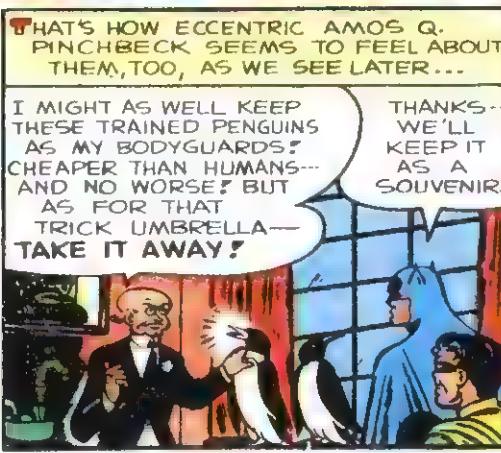
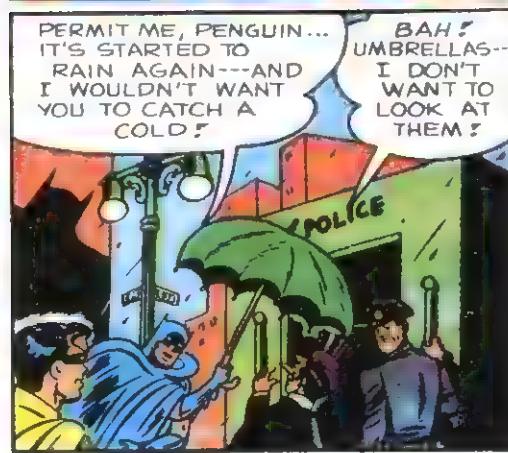
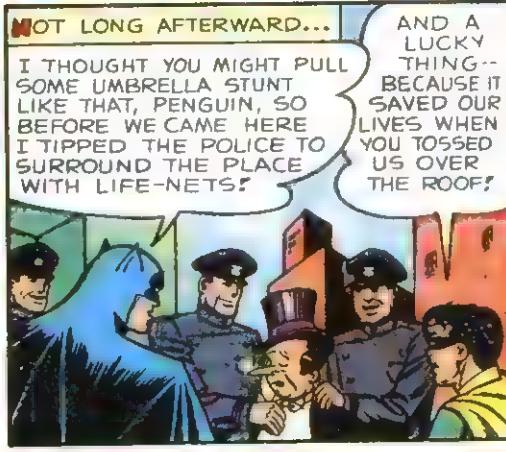
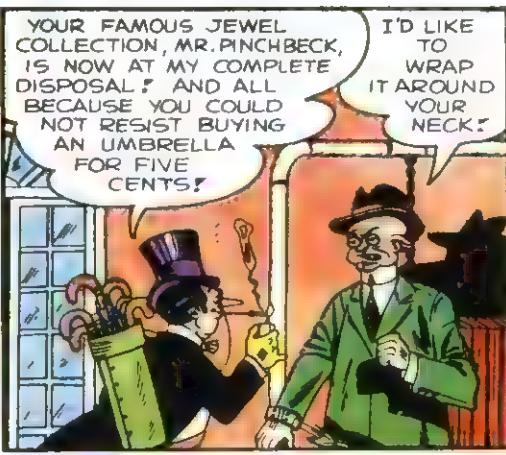
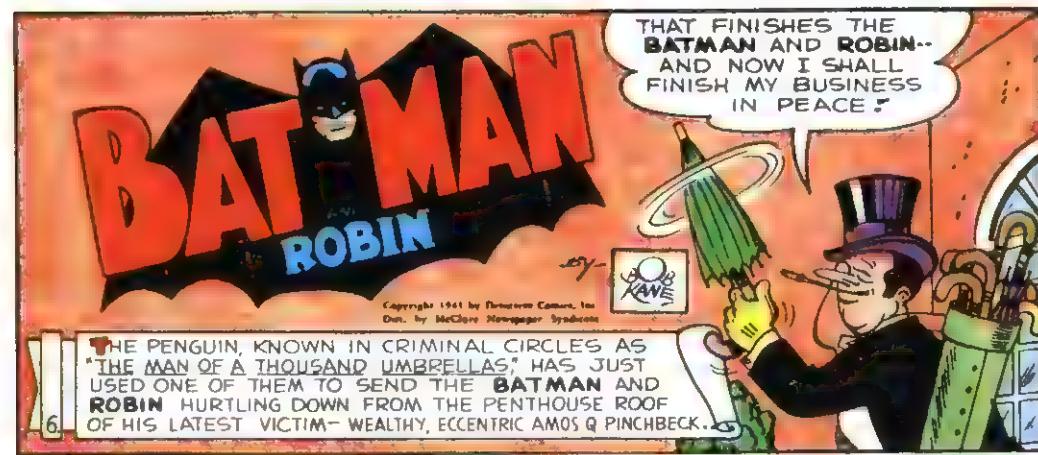


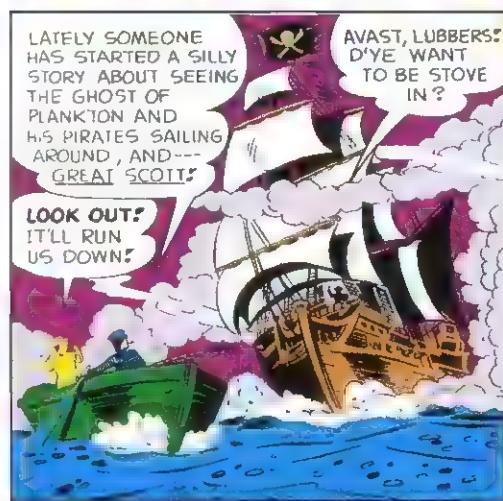
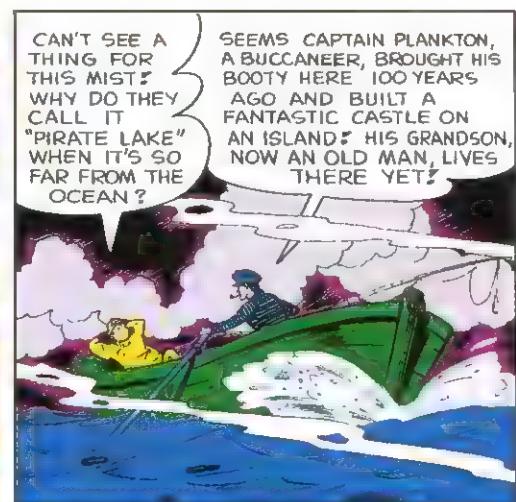
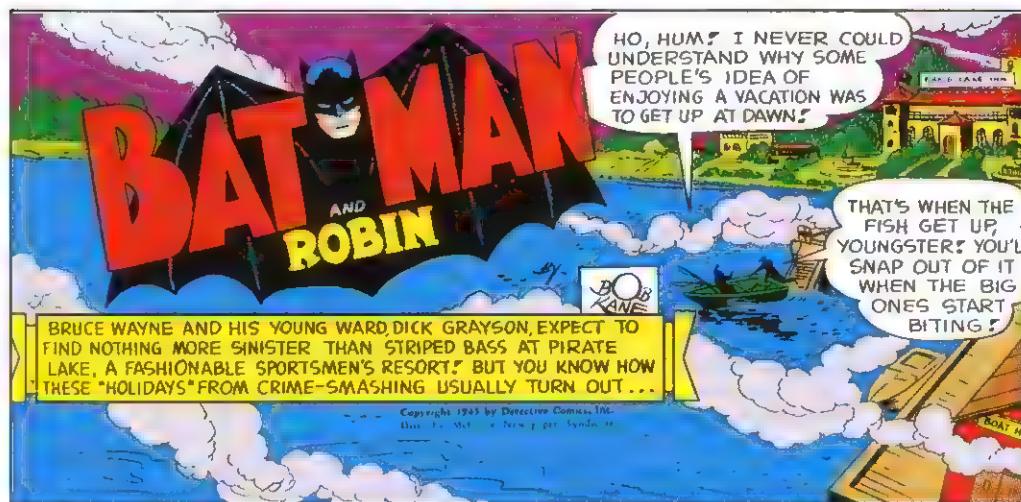
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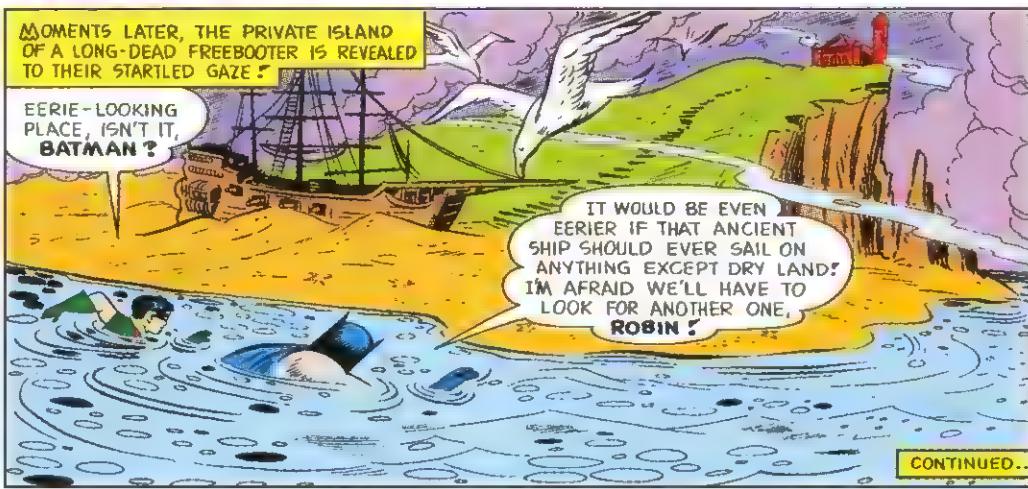
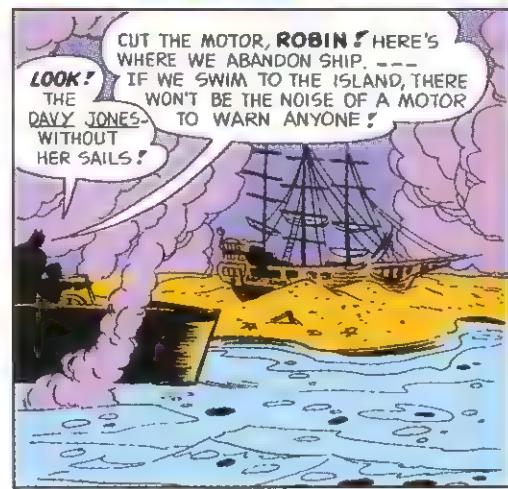
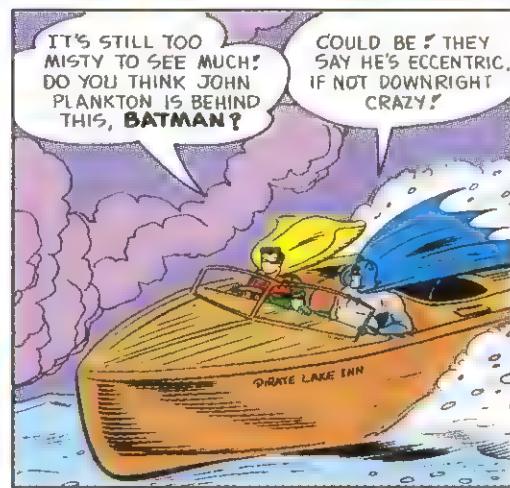
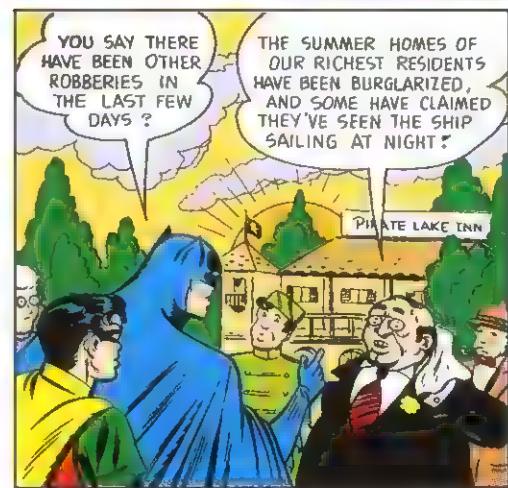
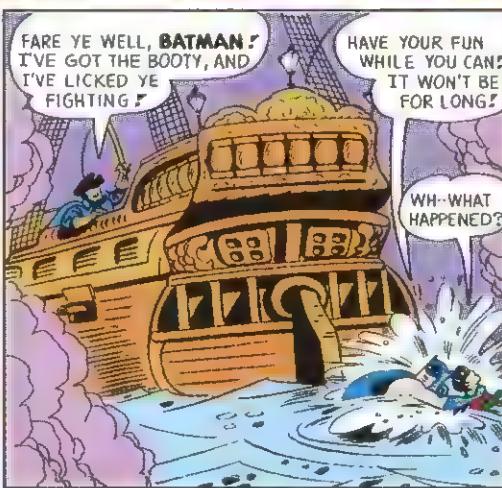
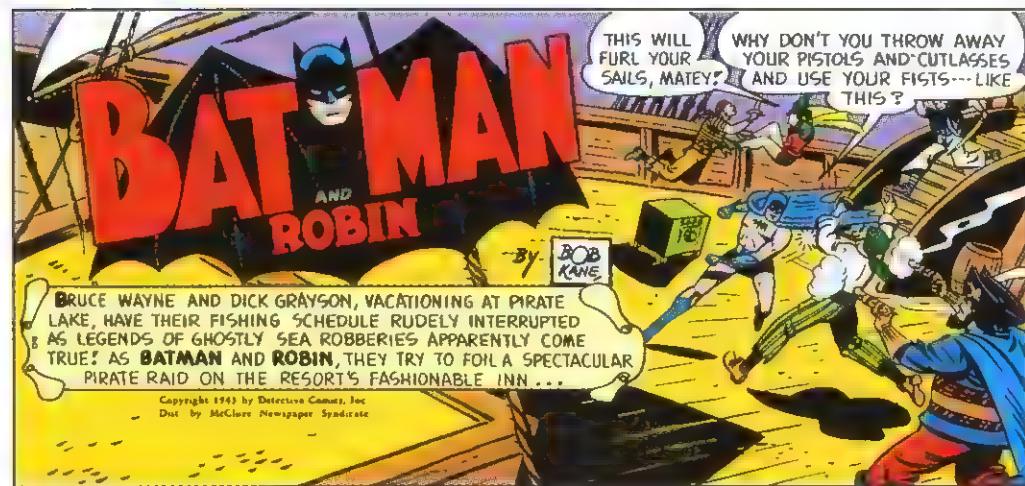


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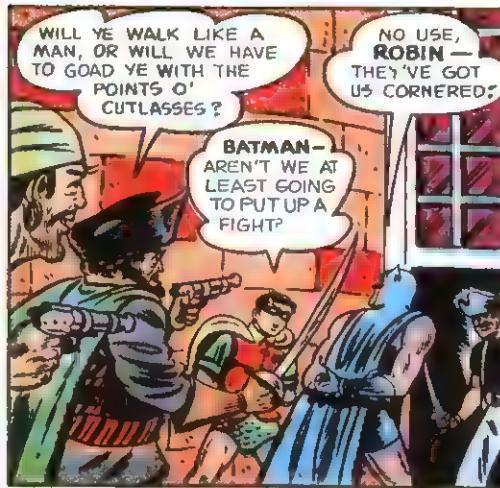
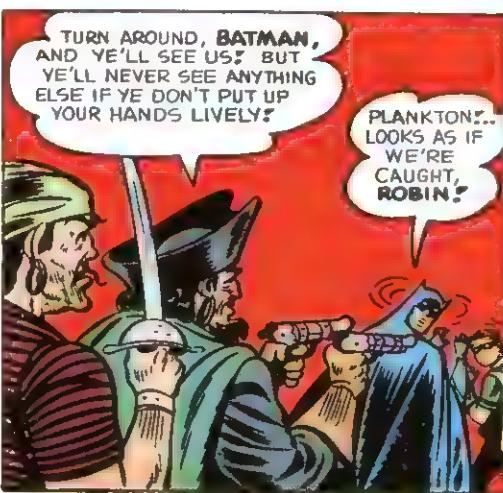
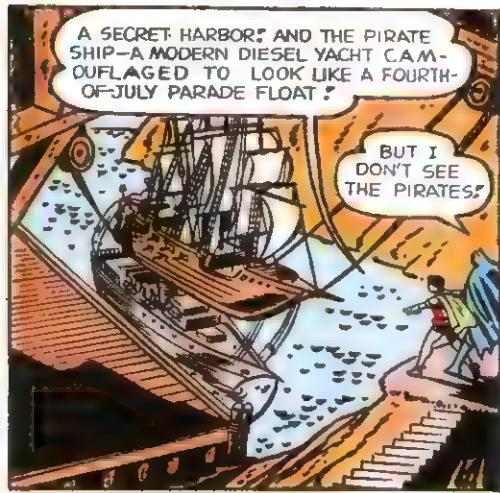
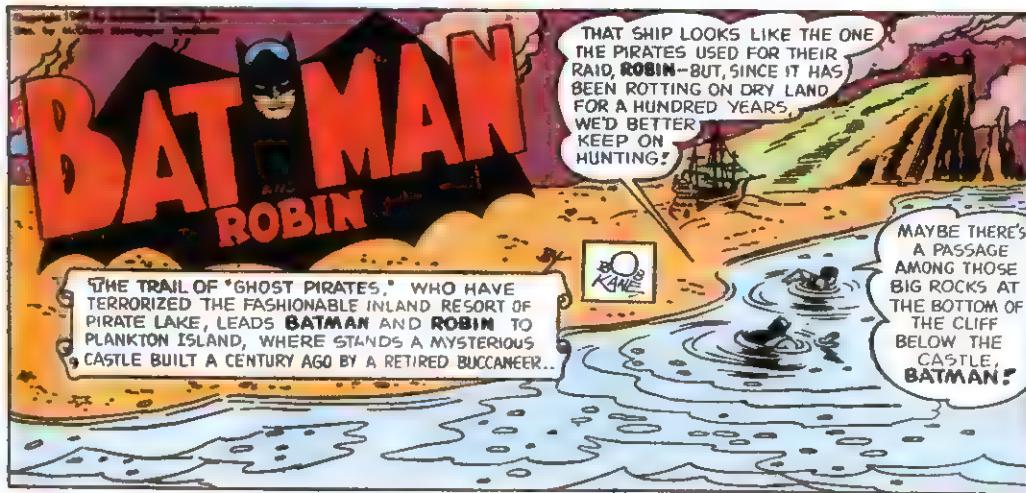


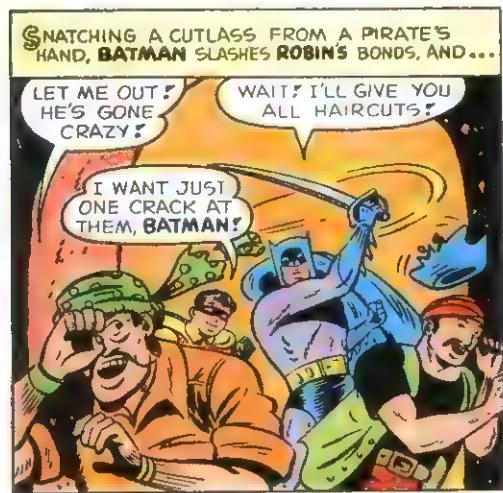
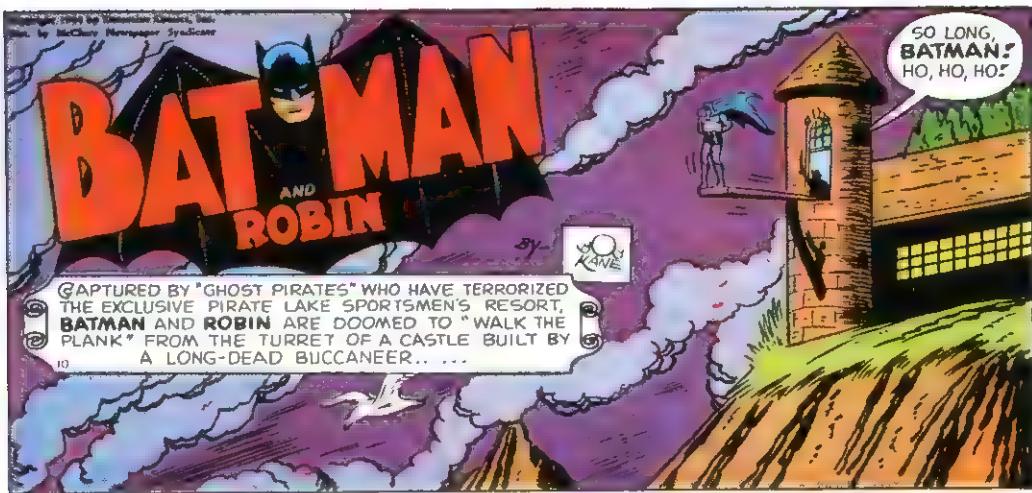


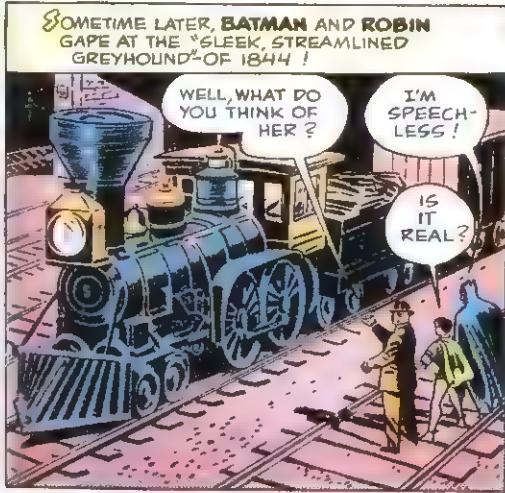
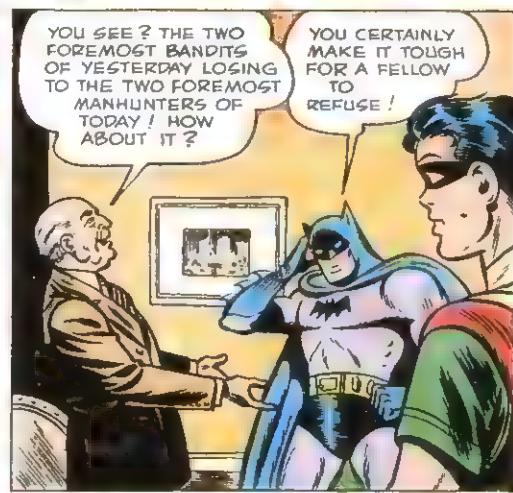
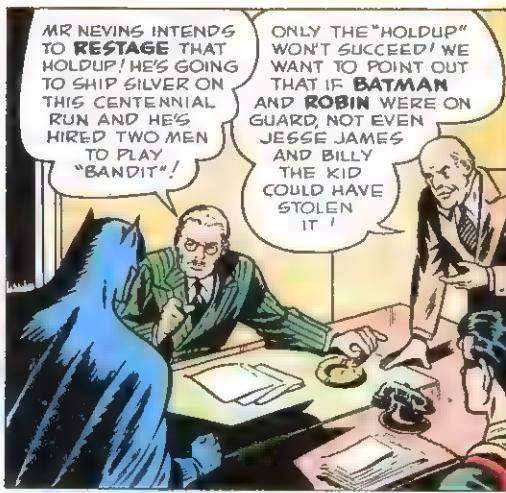
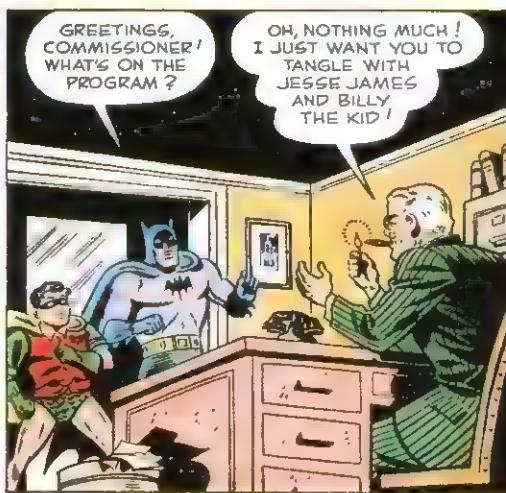
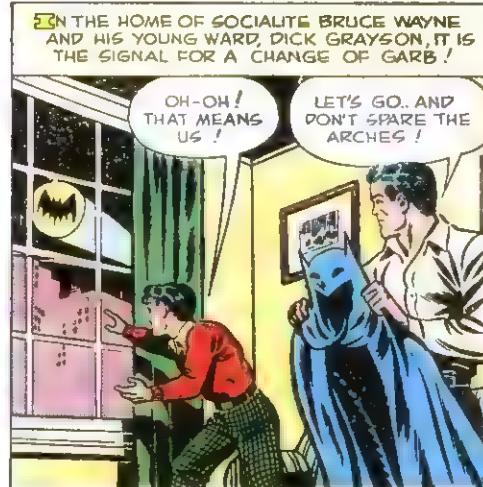
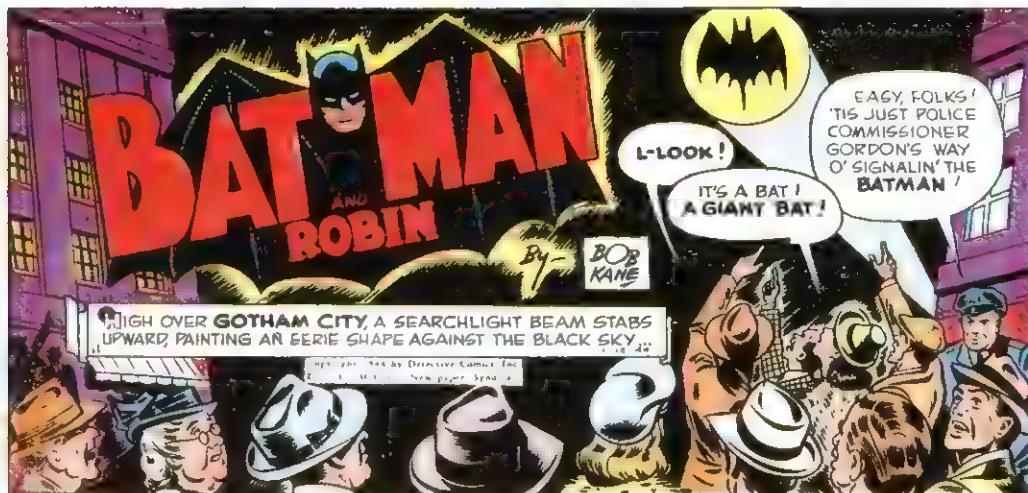


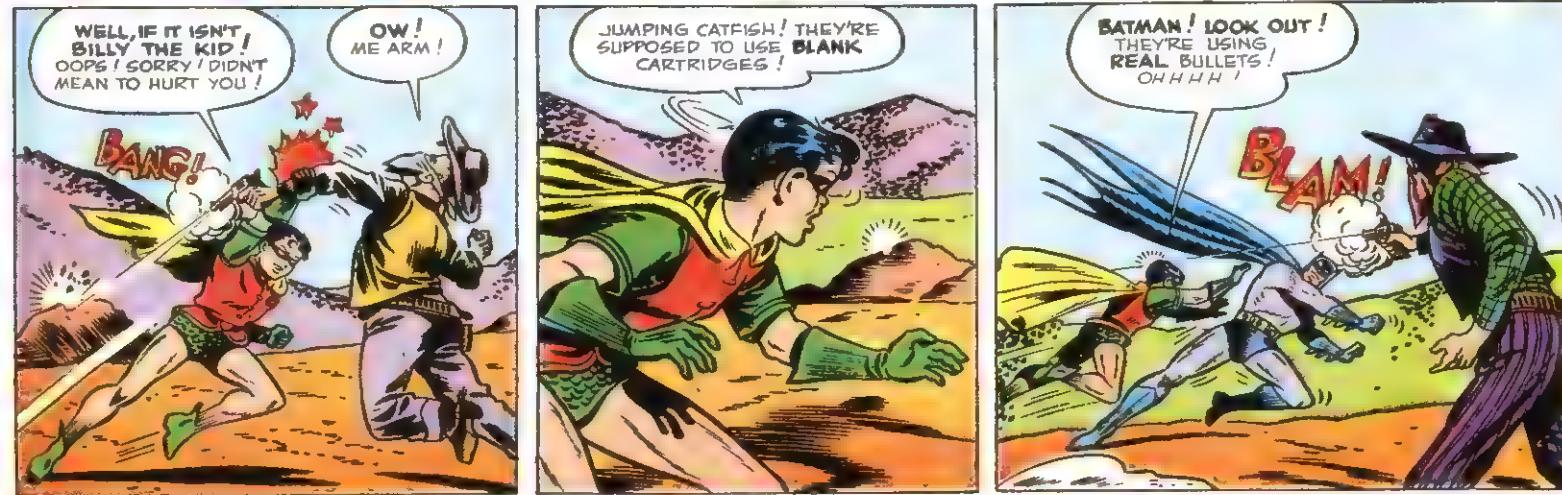


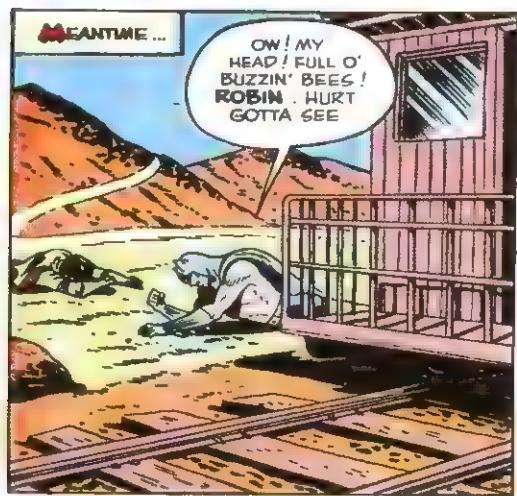
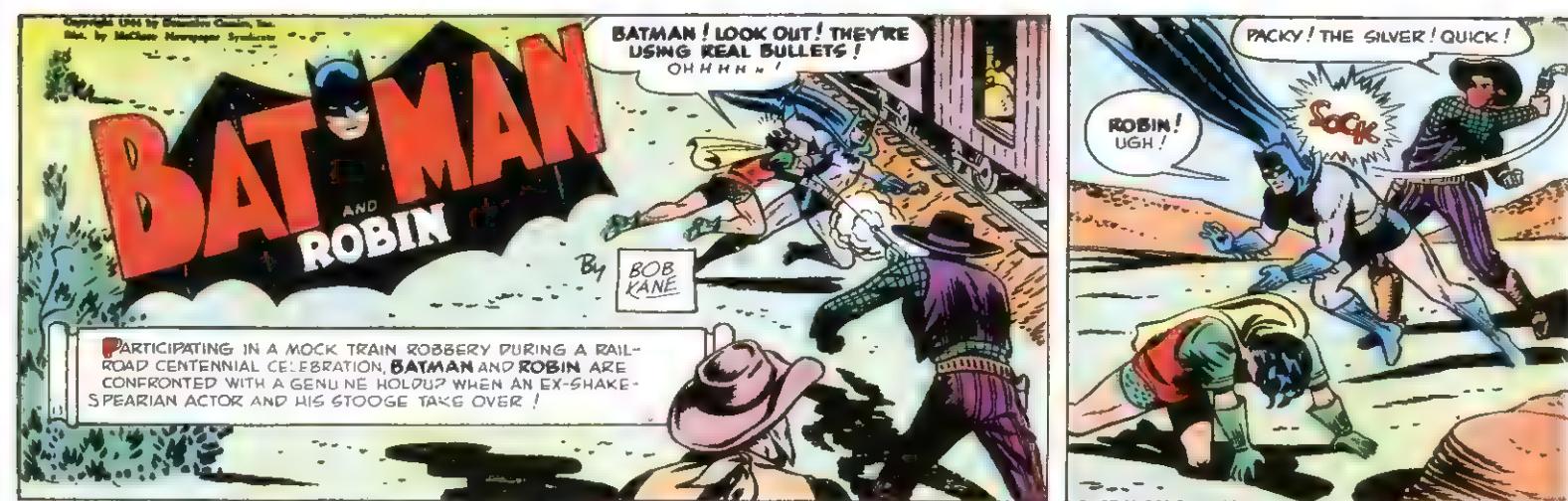
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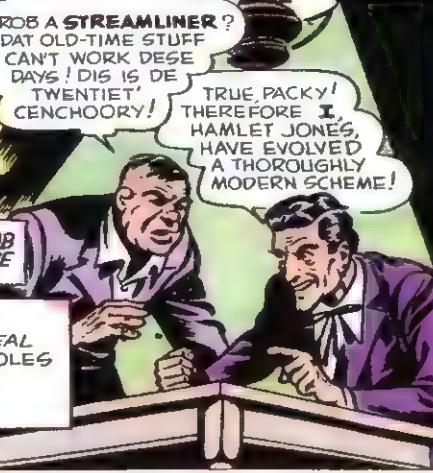




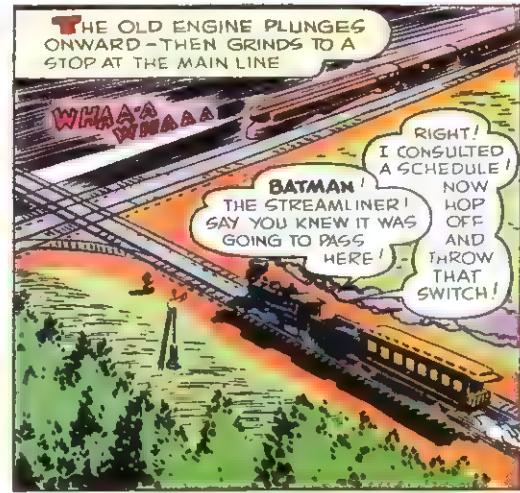
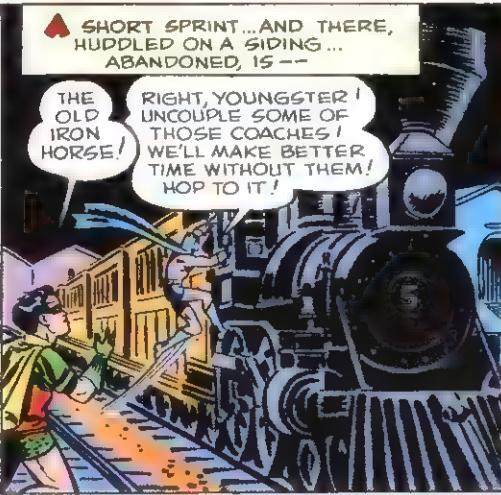
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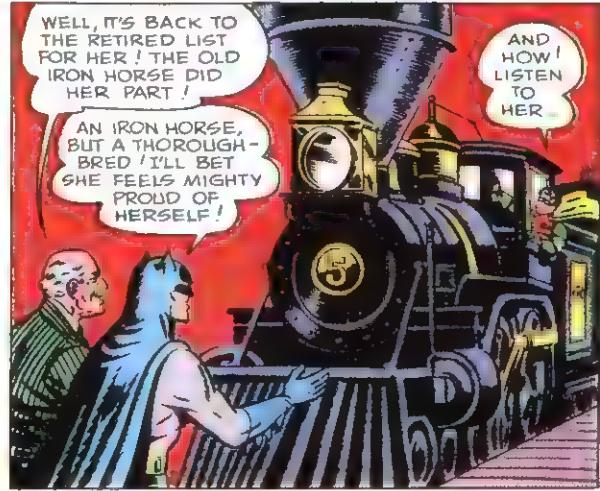
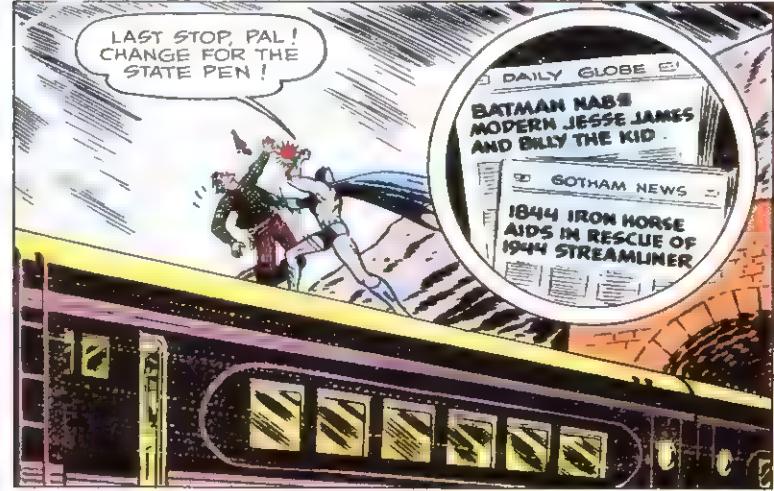
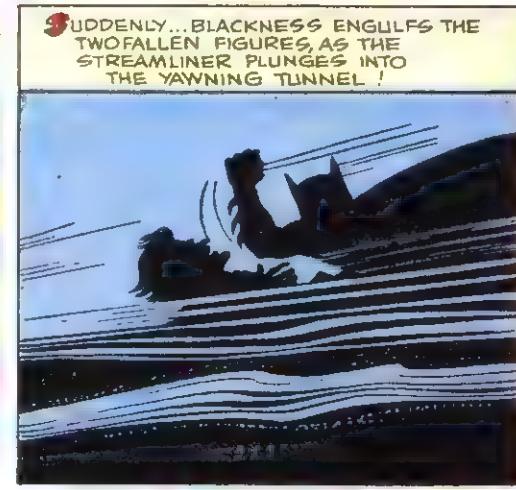
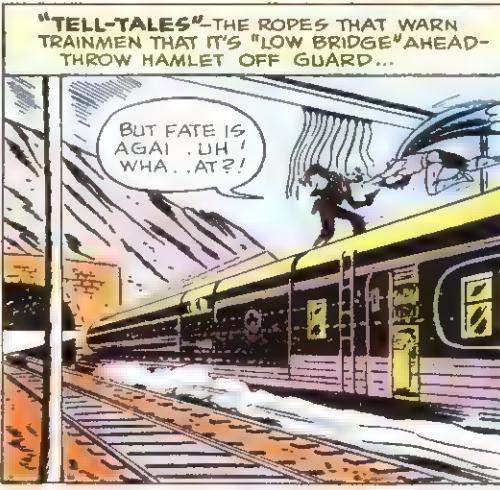
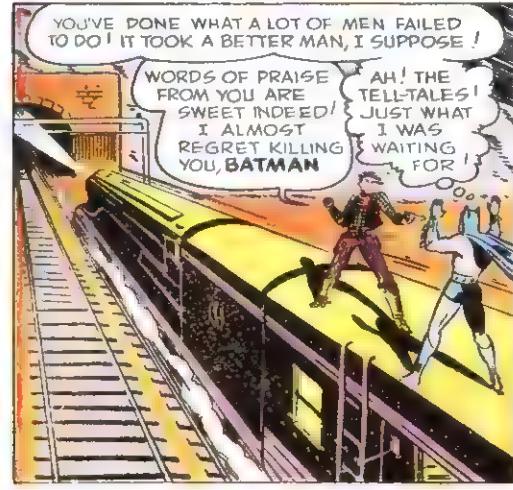
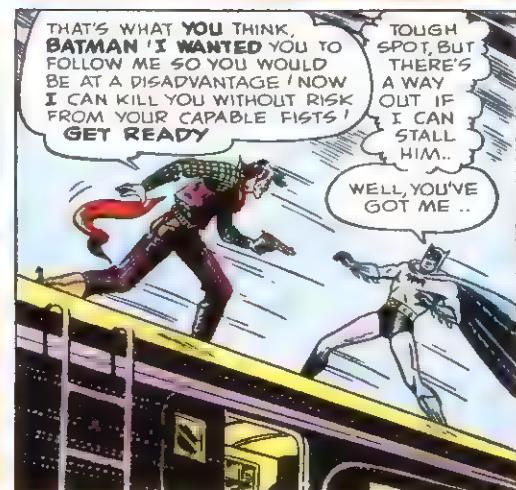
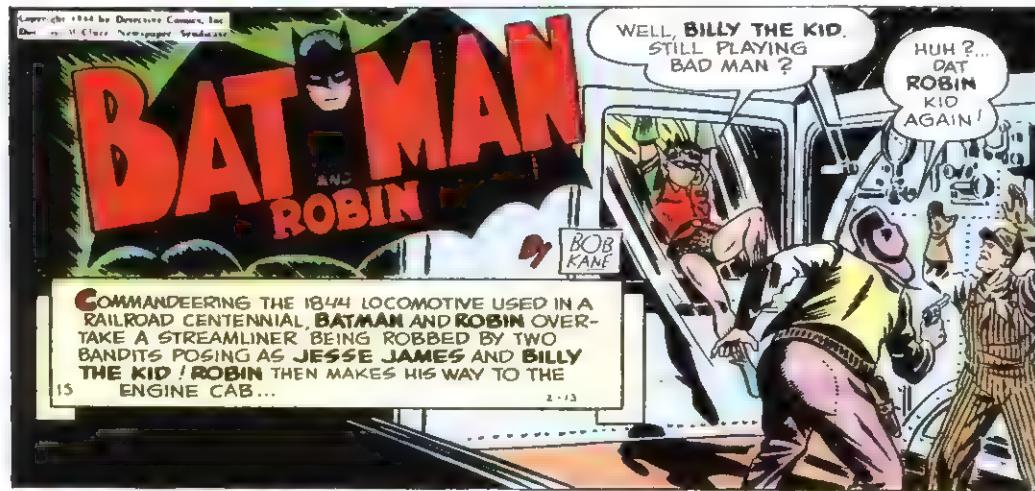
BAT-MAN AND ROBIN

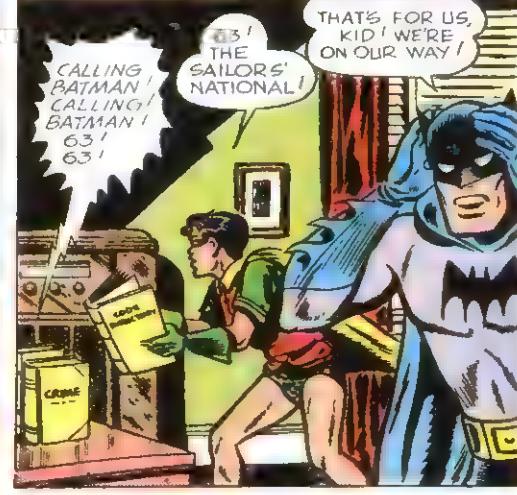
A MOCK TRAIN HOLDUP, PLANNED FOR A RAILROAD CENTENNIAL CELEBRATION, TURNS OUT TO BE REAL WHEN AN EX-ACTOR AND HIS STOOGE HIJACK THE ROLES OF JESSE JAMES AND BILLY THE KID--AND TAKE BATMAN AND ROBIN BY SURPRISE!...NEW PLANS ARE NOW UNDER WAY...



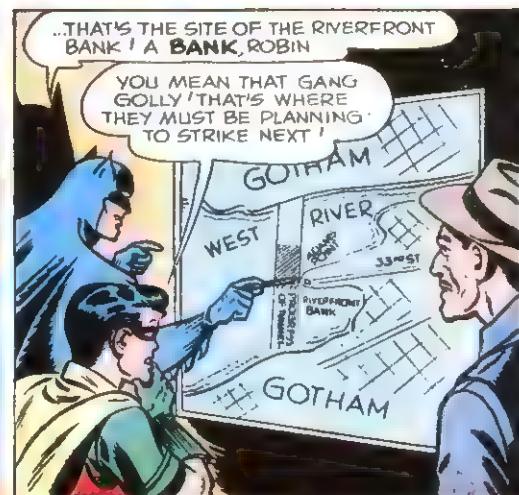
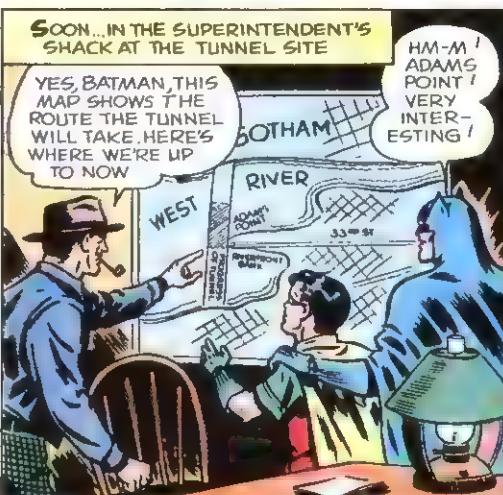
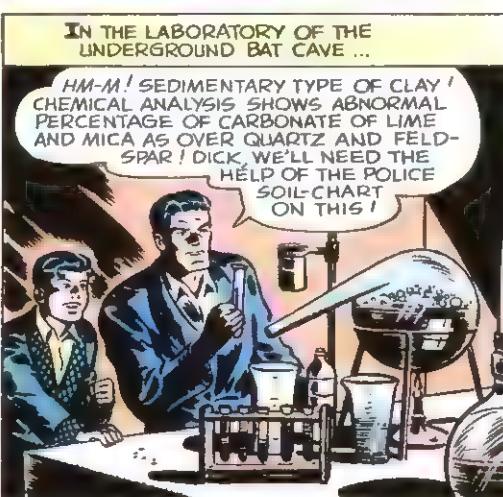
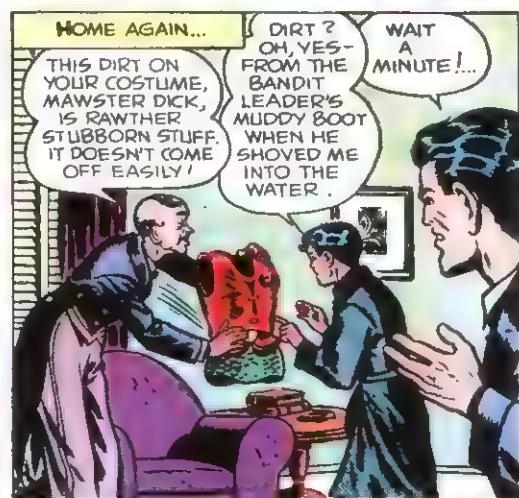
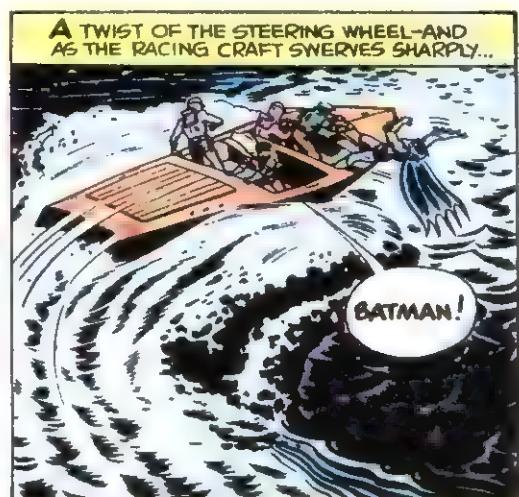
ONE NIGHT LATER... A DISPATCHER'S FACE BLANCHES AS A MESSAGE COMES CRACKLING OVER THE WIRES...

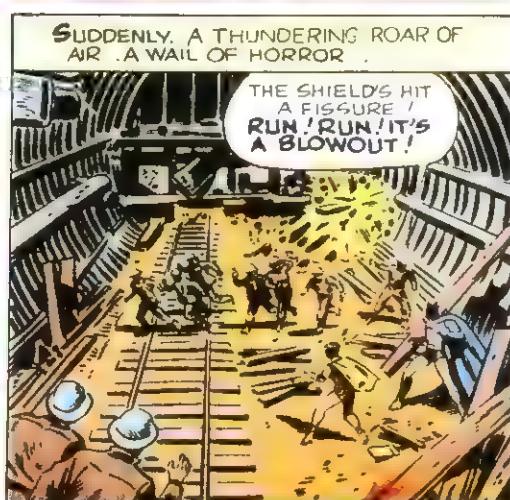
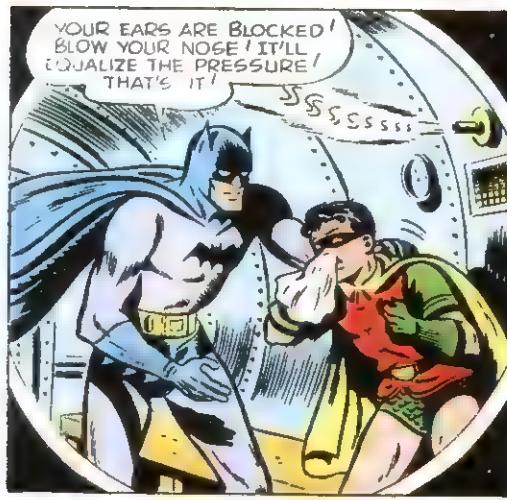
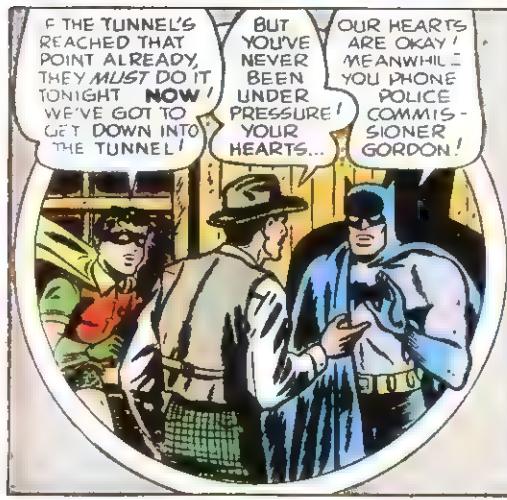
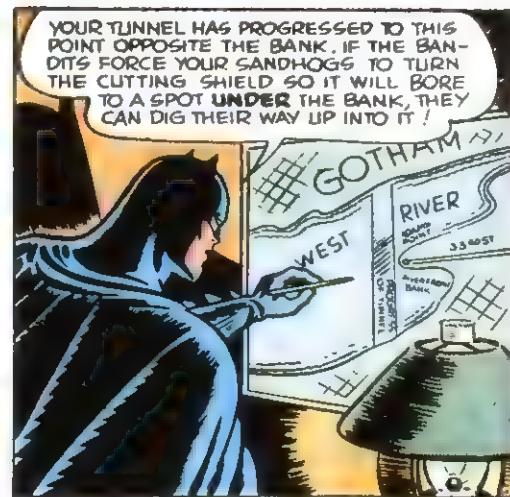
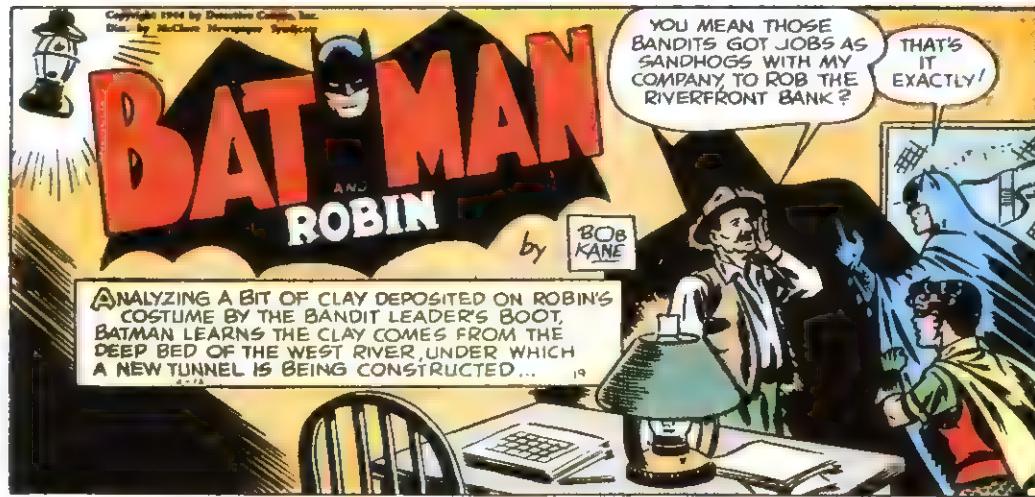


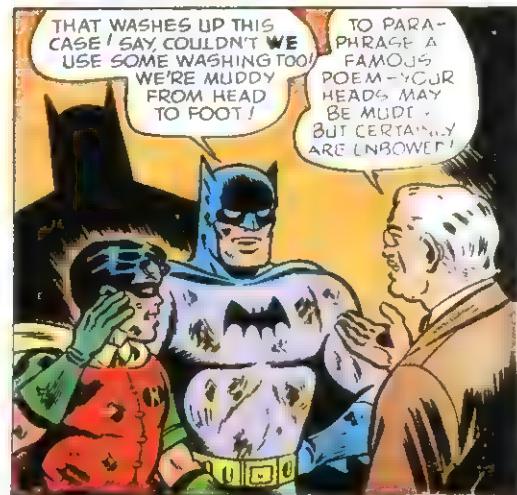
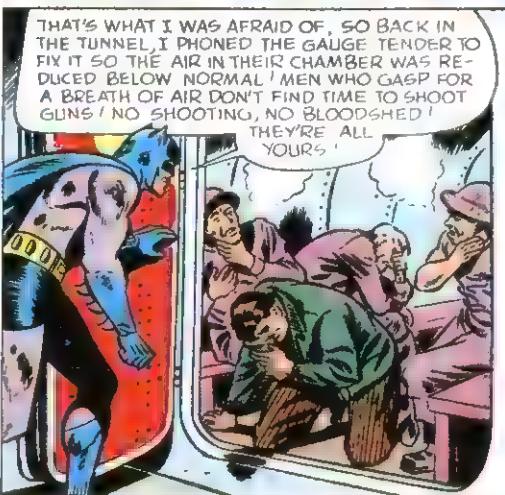
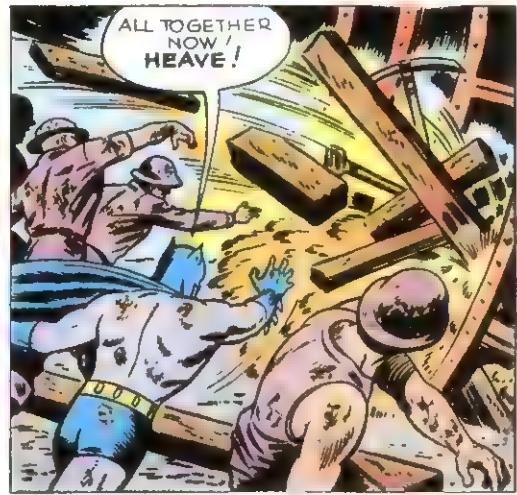
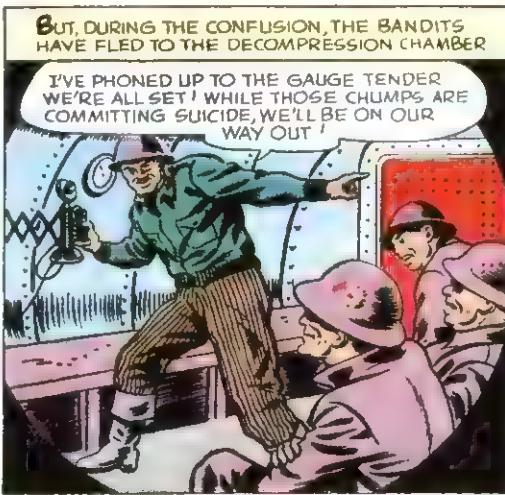
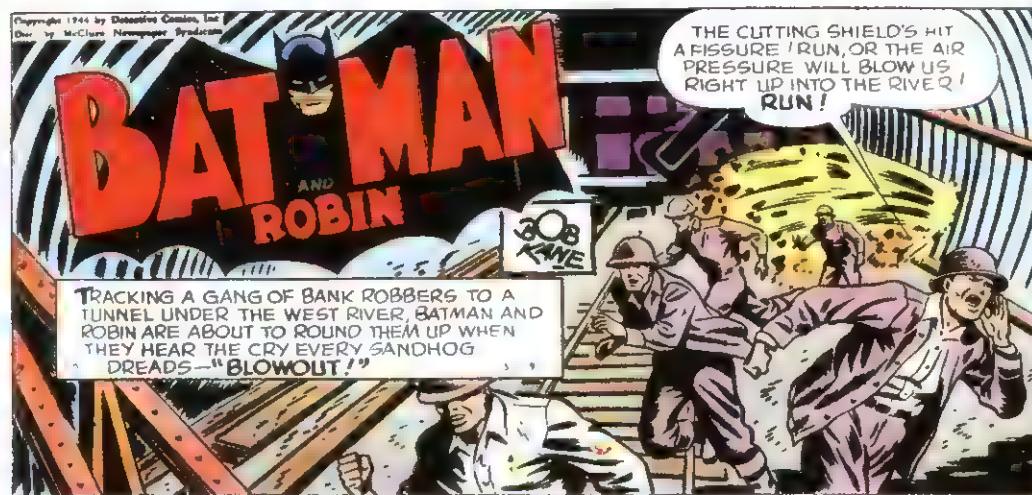


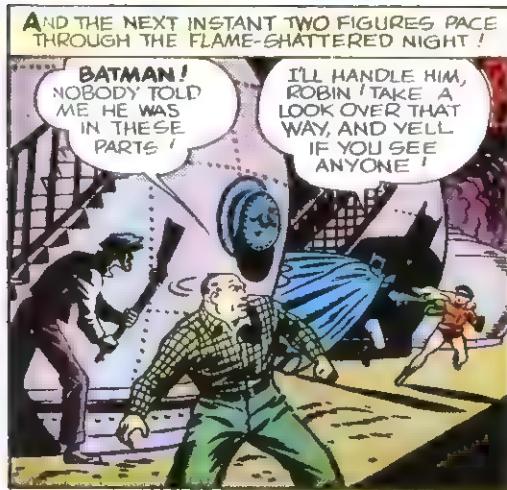
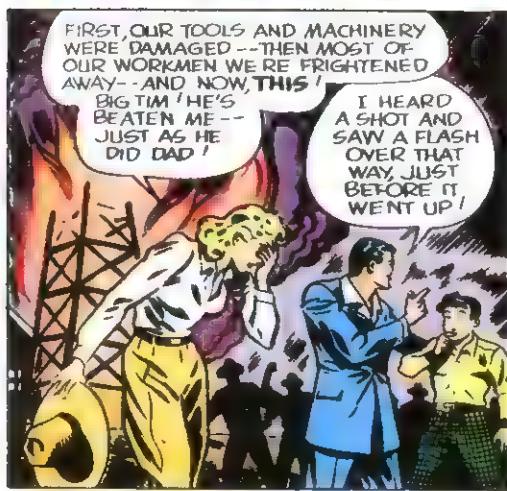
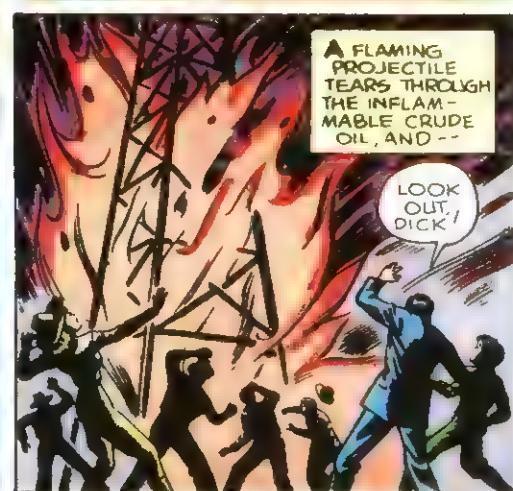
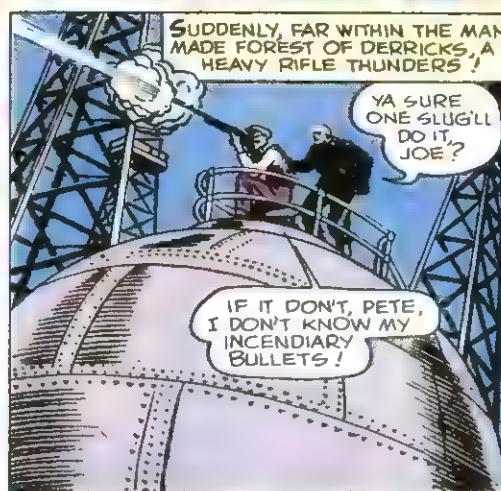
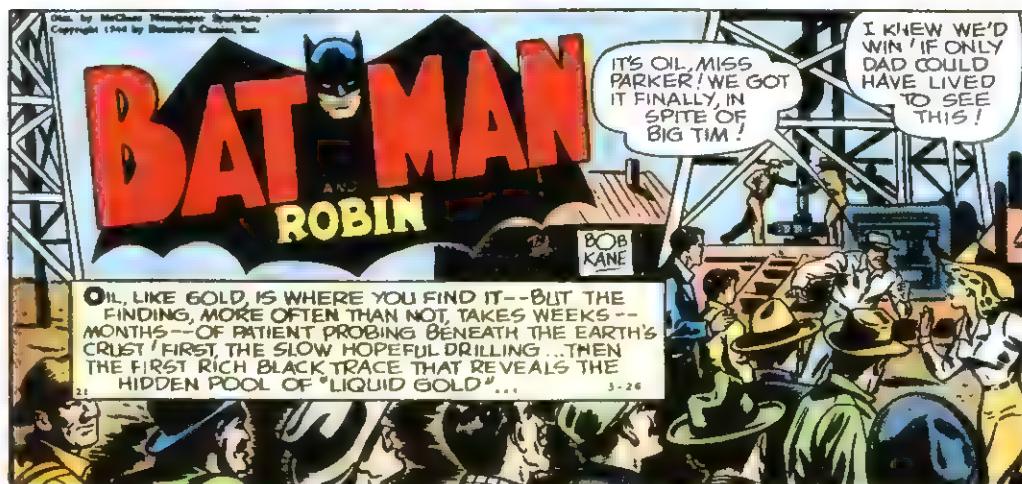


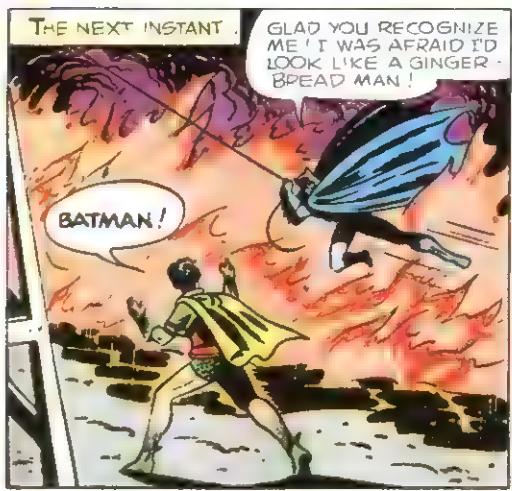
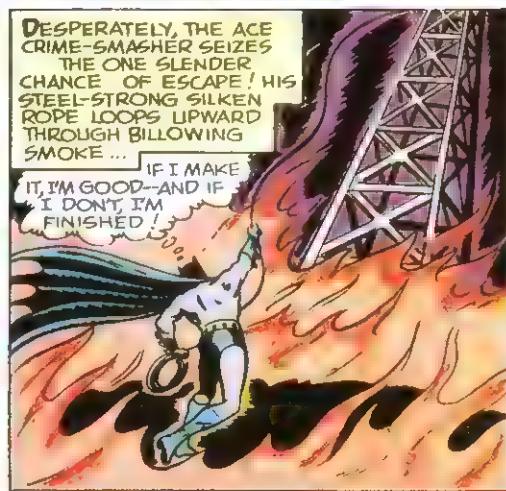
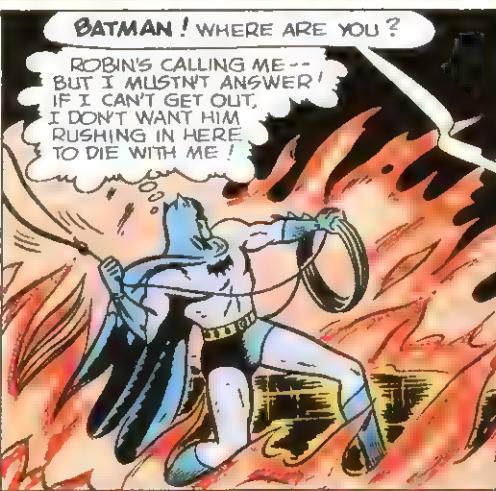
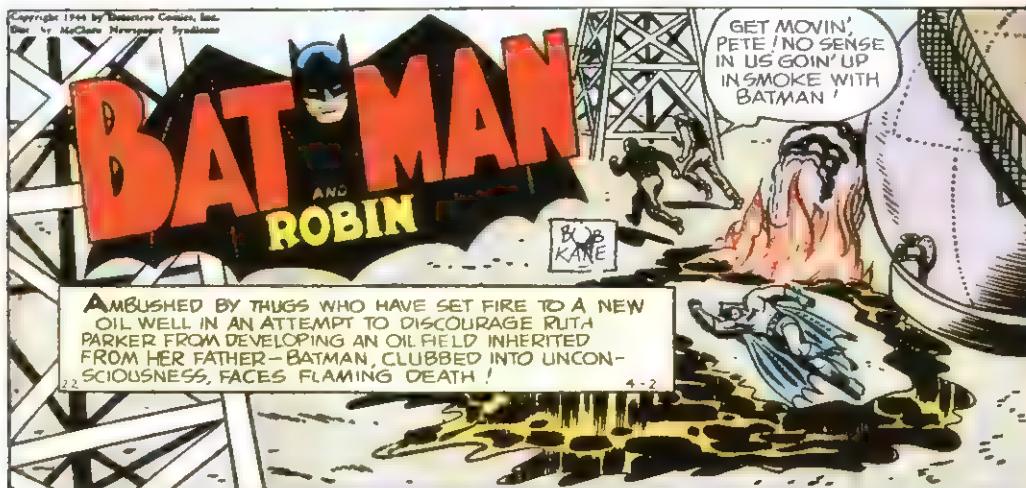












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BAT-MAN AND ROBIN

By BOB KANE

HAVING ESCAPED DEATH AT THE HANDS OF CROOKS WHO ARE TRYING TO MAKE RUTH PARKER SURRENDER THE OIL LANDS SHE HAS INHERITED FROM HER FATHER, BATMAN IS TRYING TO LEARN THE BACKGROUND OF THE TROUBLE ...

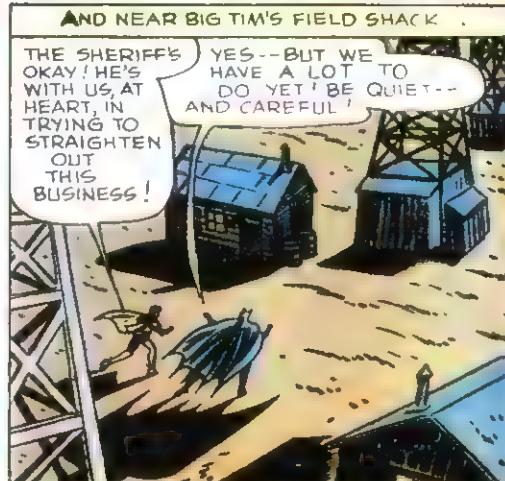
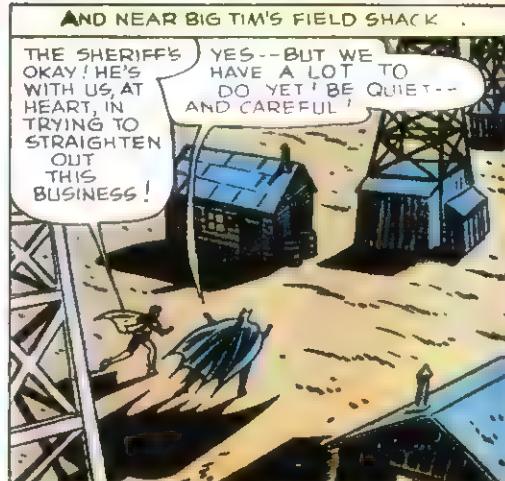
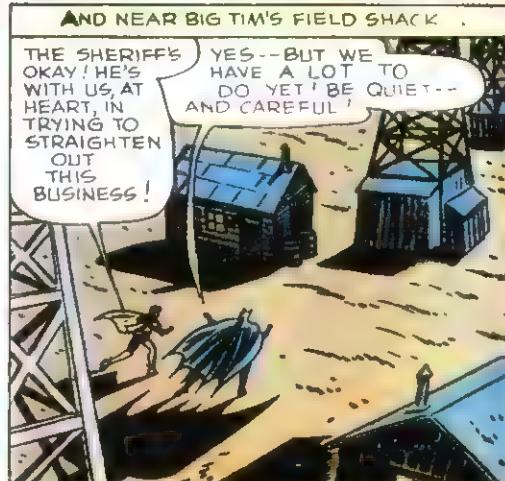
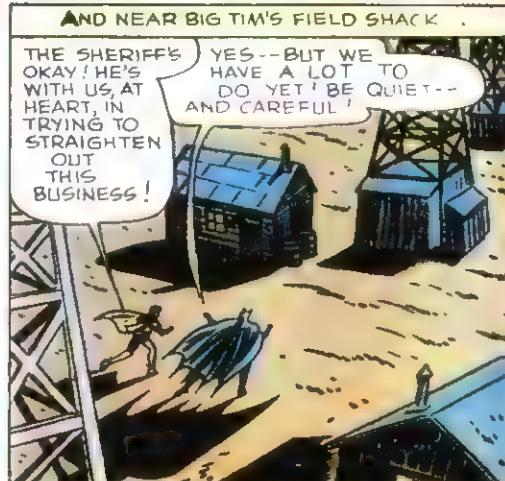
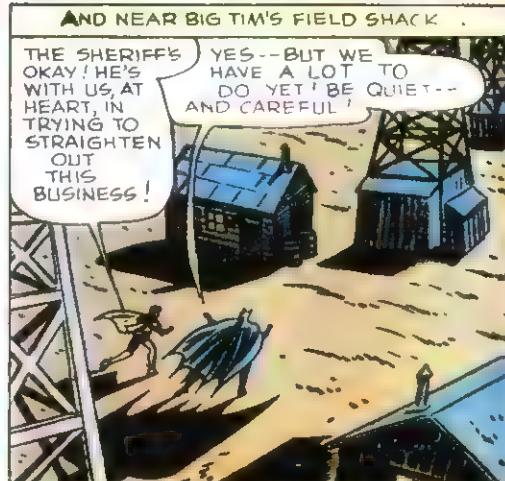
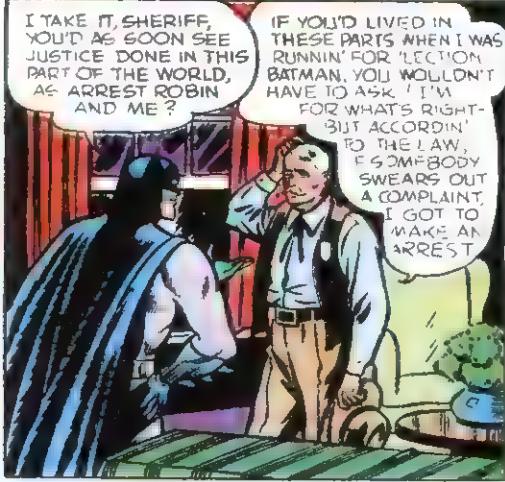
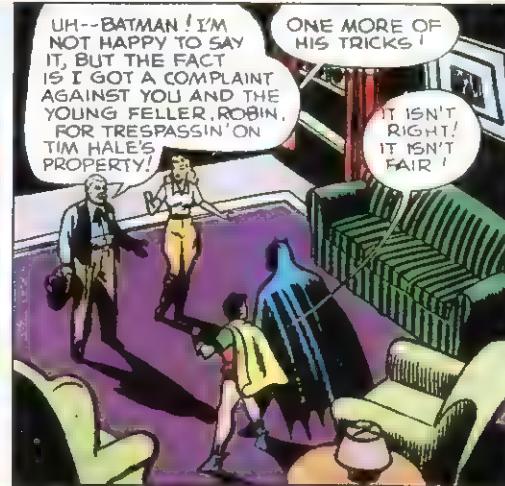
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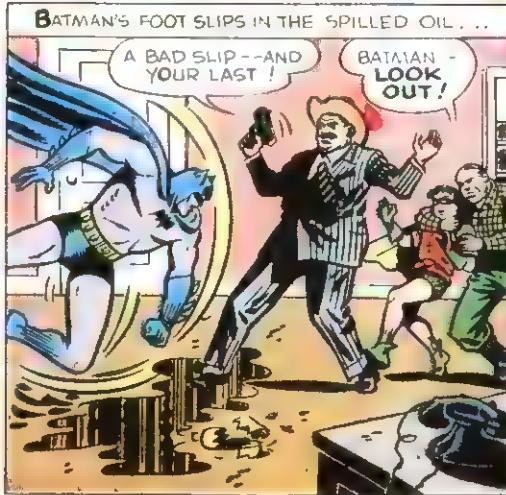
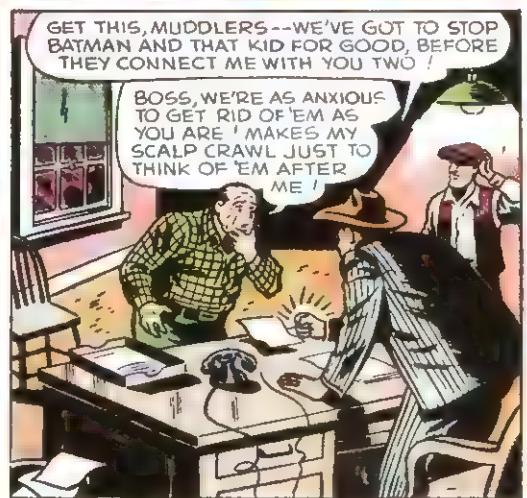
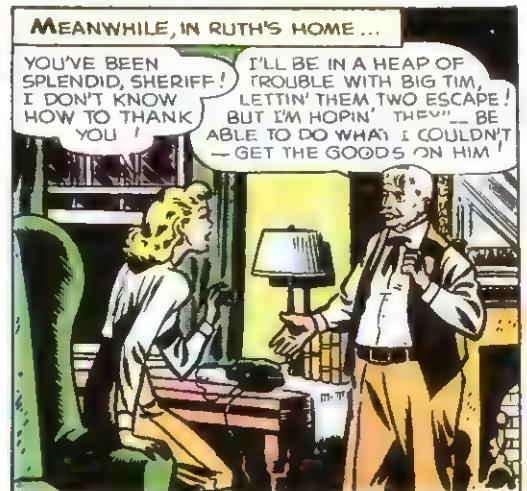
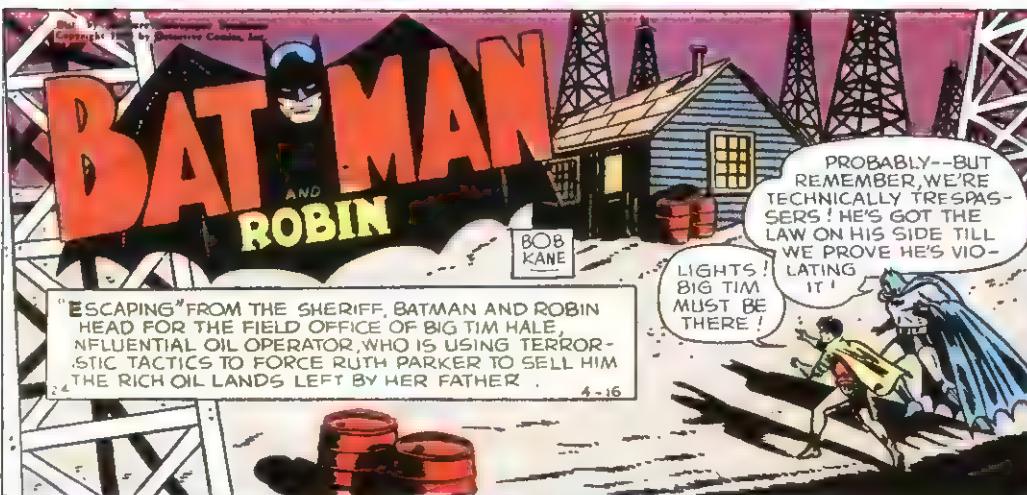
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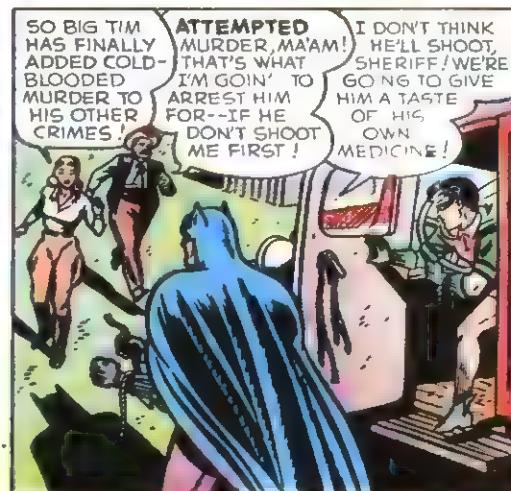
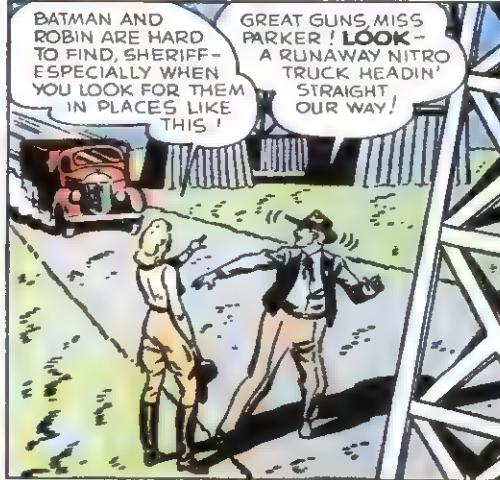
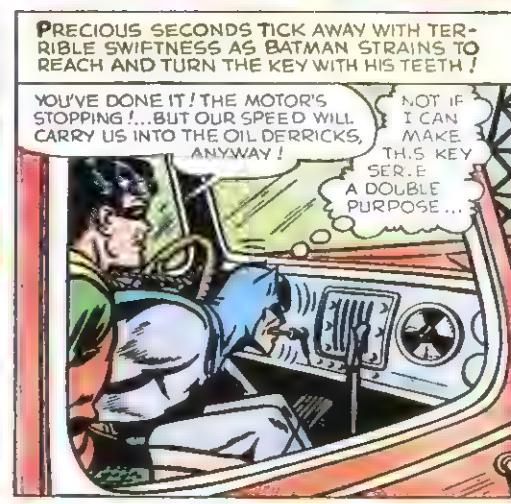
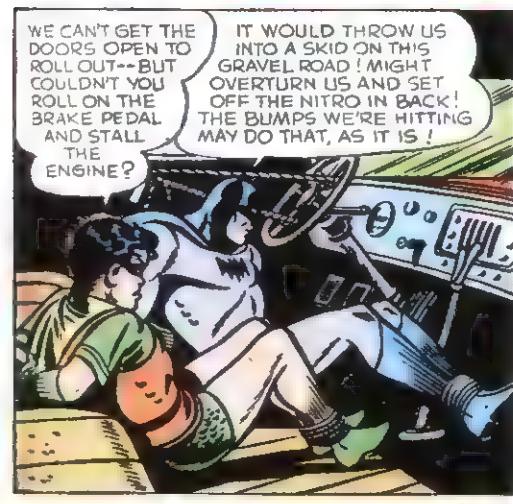
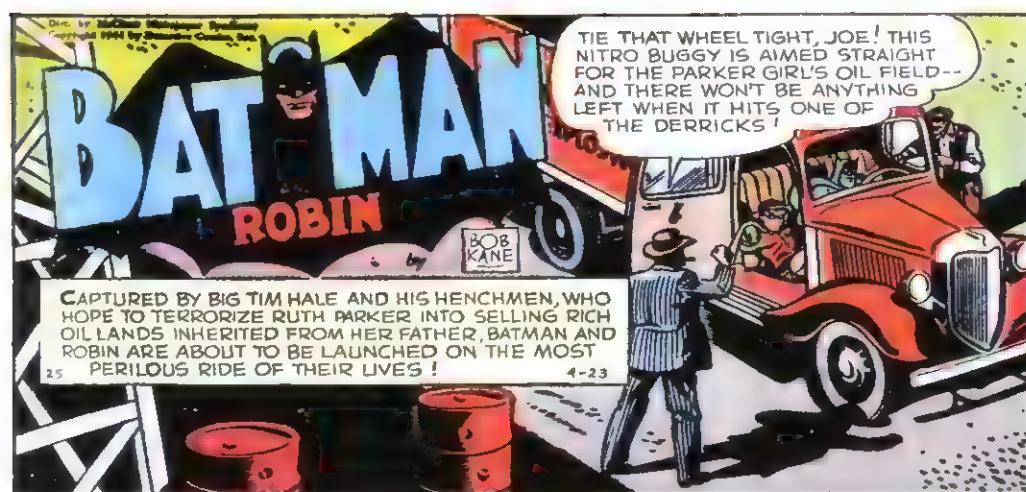
BIG TIM HALE HAS BEEN AFTER THIS OIL LAND FOR YEARS. HE TRIED TO STOP DAD FROM DEVELOPING IT--AND NOW HE'S DOING HIS BEST TO STOP ME!

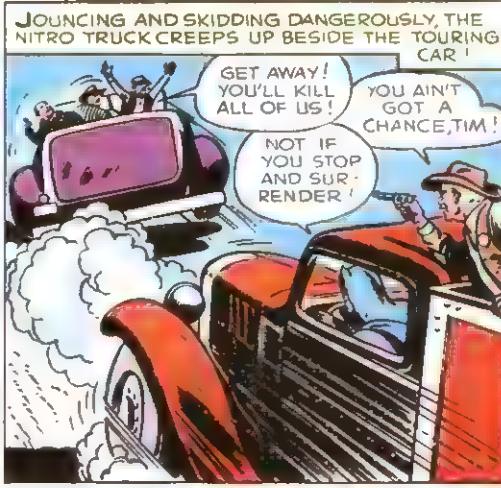
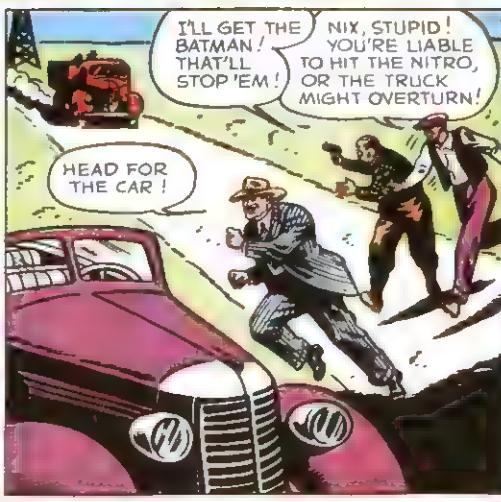
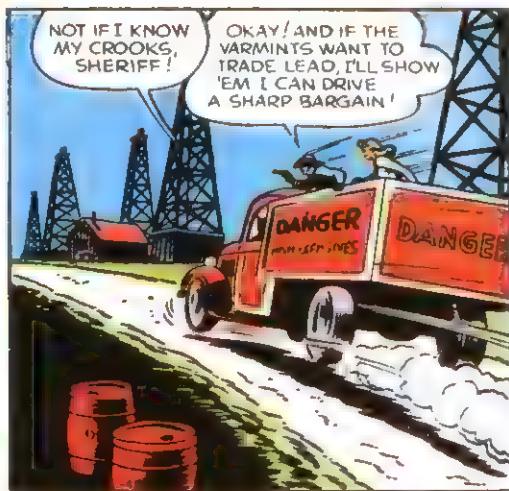
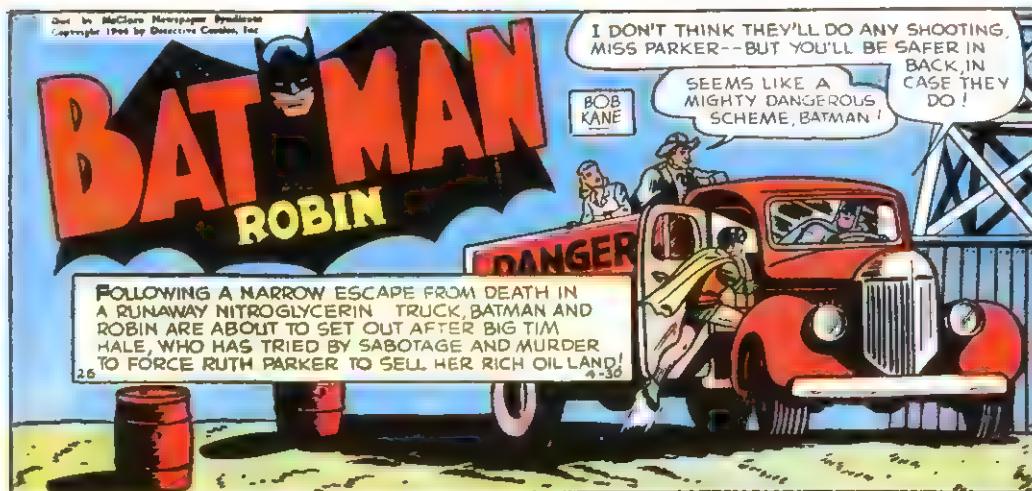
HE'S DESTROYED MY MACHINERY--DRIVEN OFF ALL MY WORKMEN EXCEPTING A HANDFUL WHO ARE LOYAL--AND NOW HE'S SET FIRE TO THE FIRST OIL WELL I'VE BROUGHT IN!

BUT WHAT OF THE POLICE -- AND THE SHERIFF? COULDN'T YOU APPEAL TO THE M?

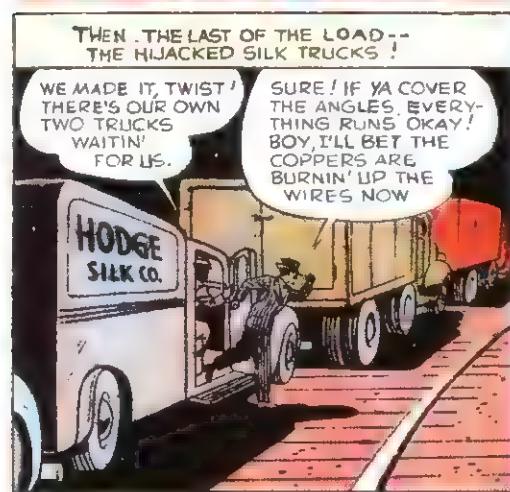
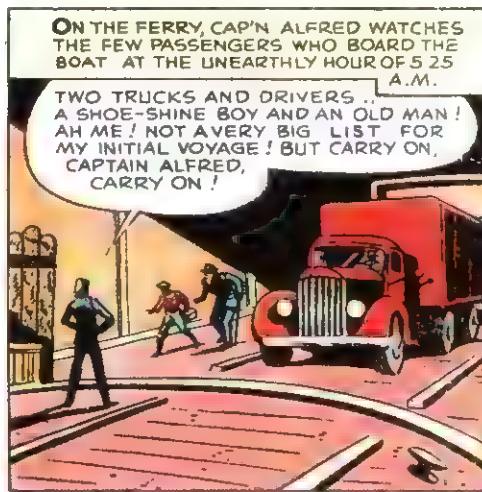
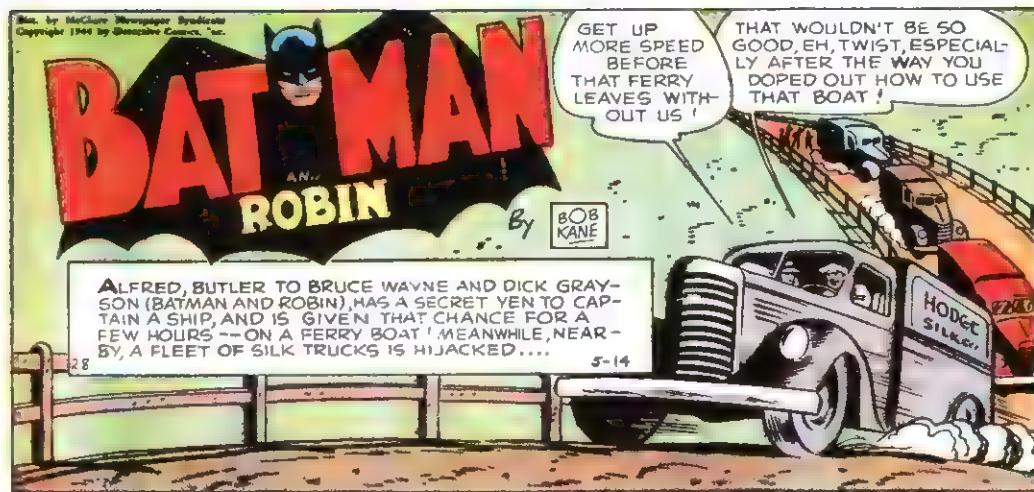


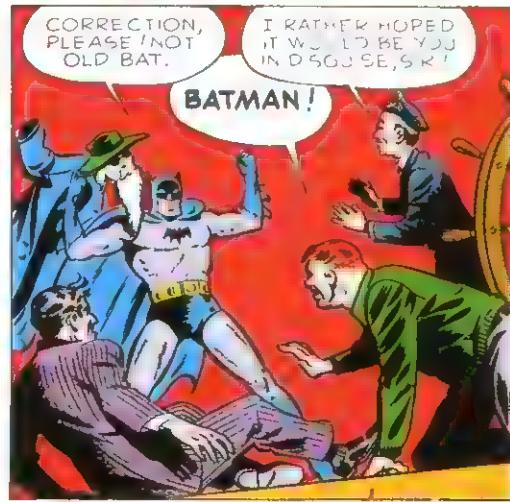
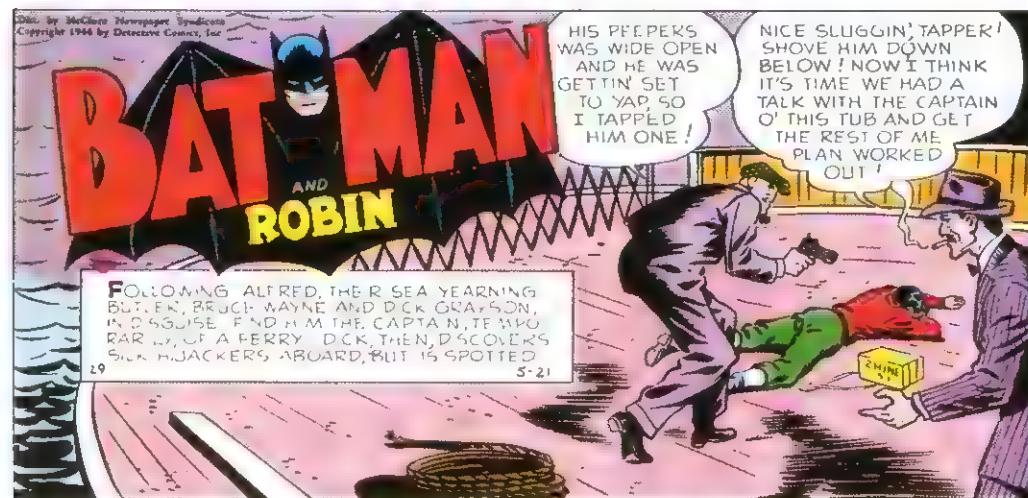


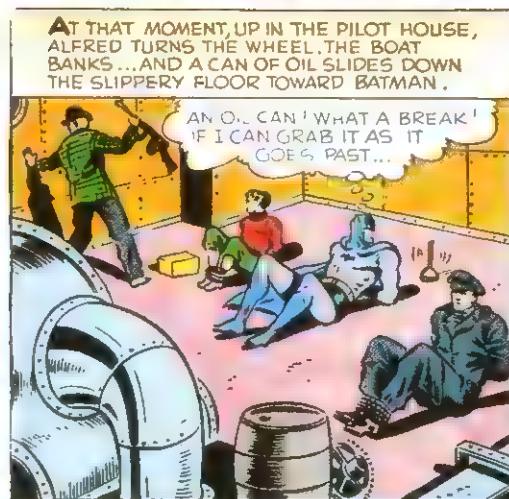
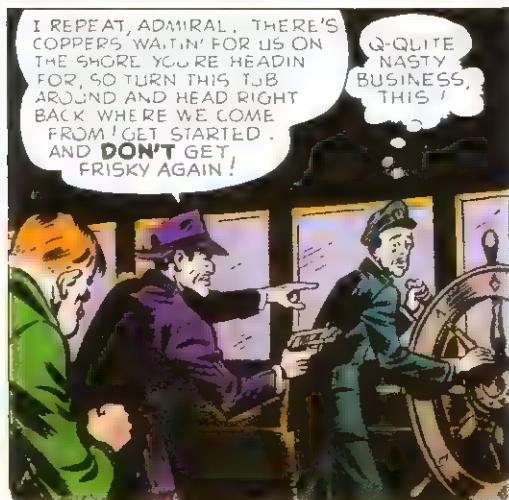
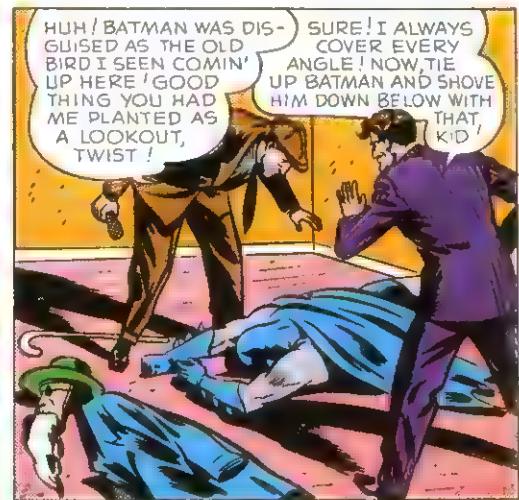
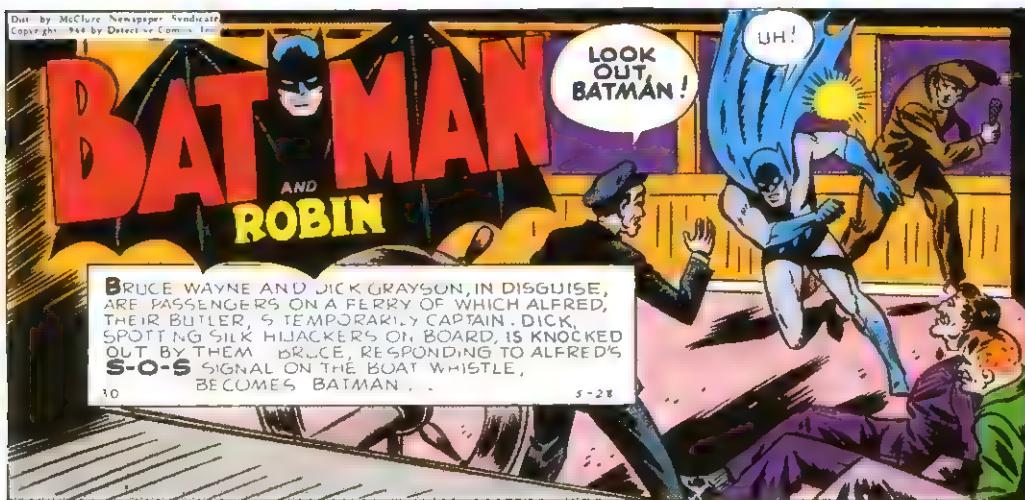


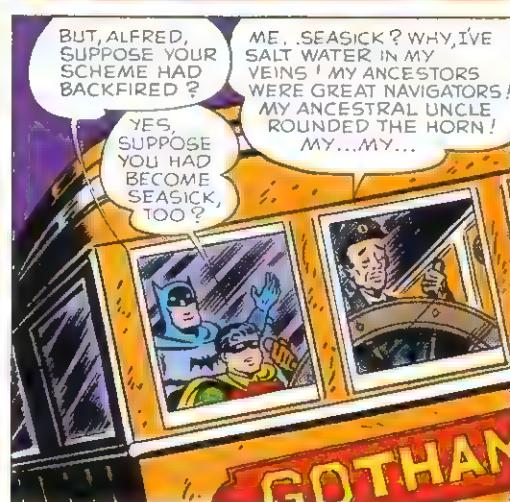
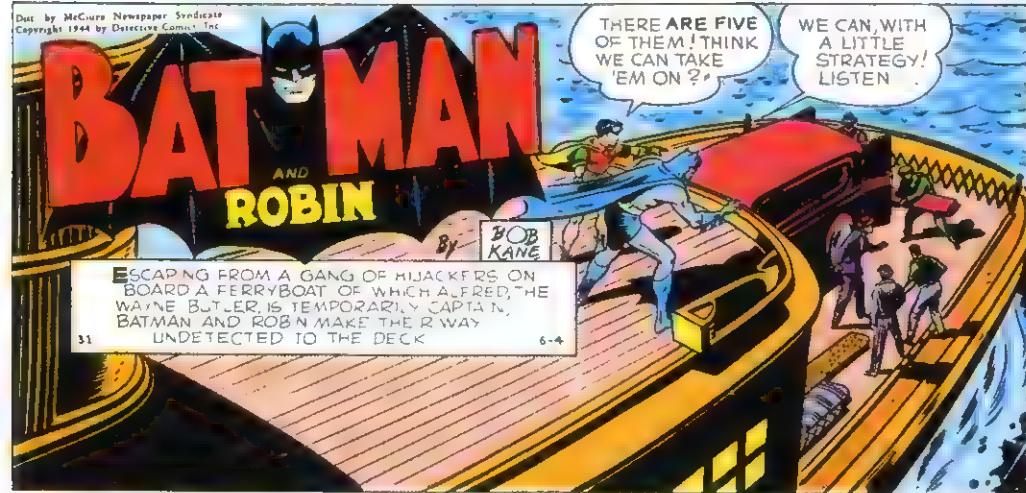


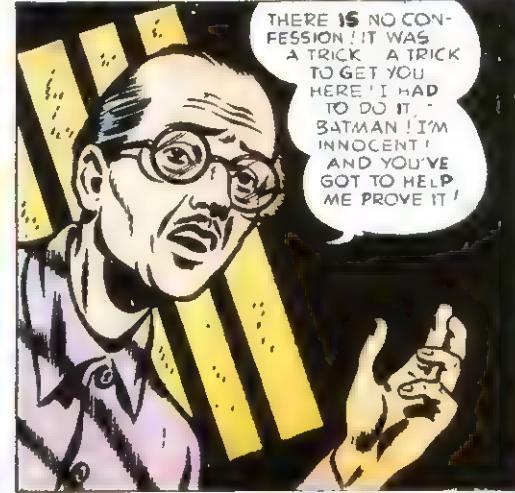
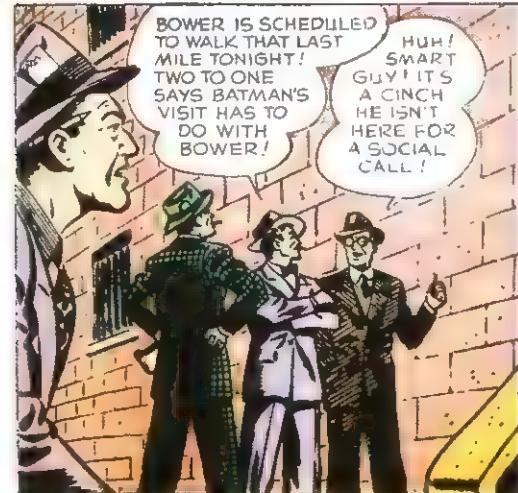
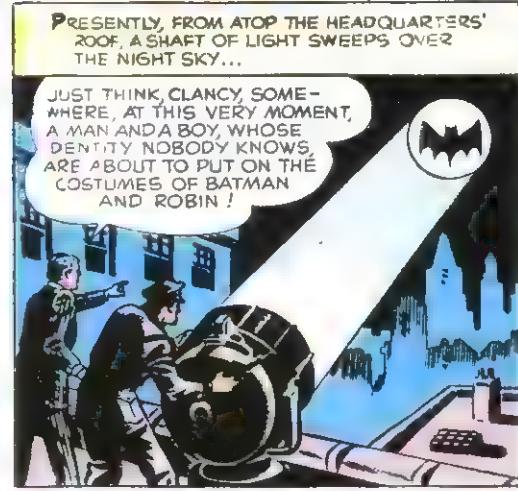
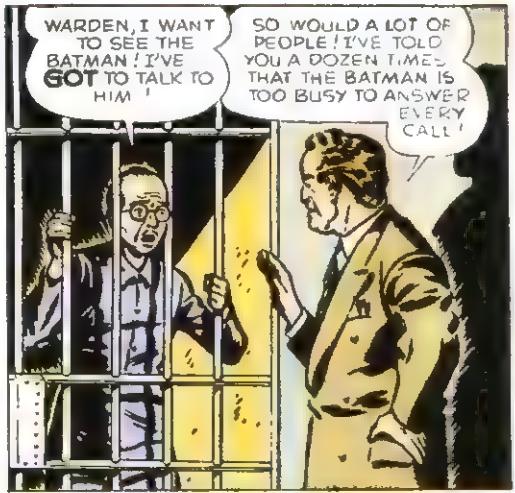
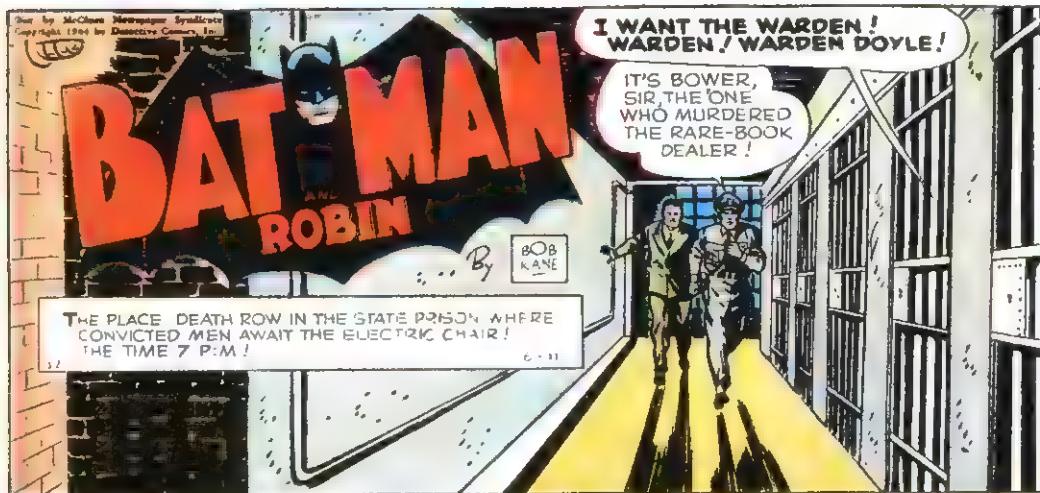








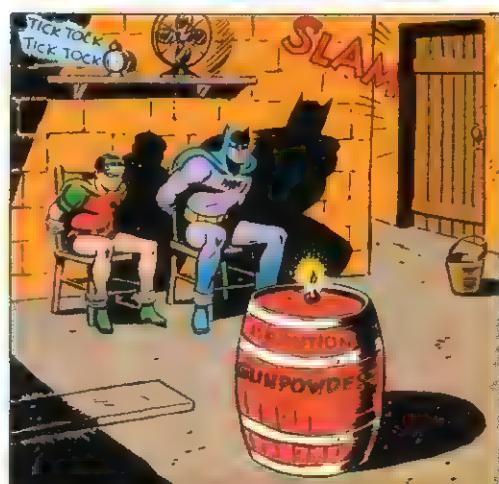
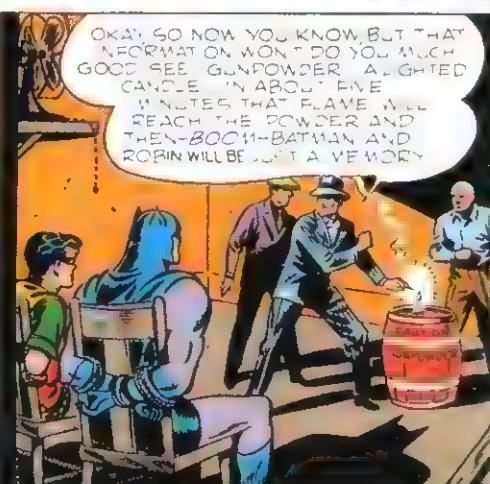
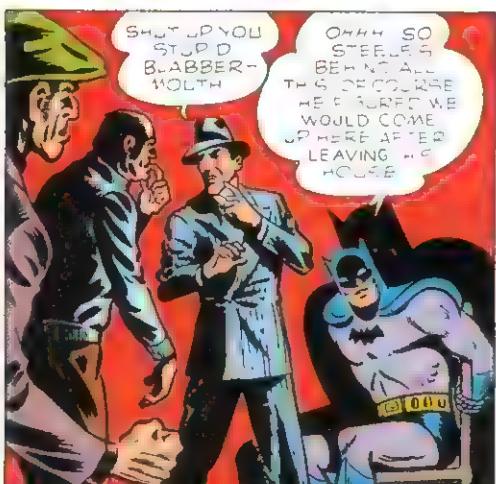








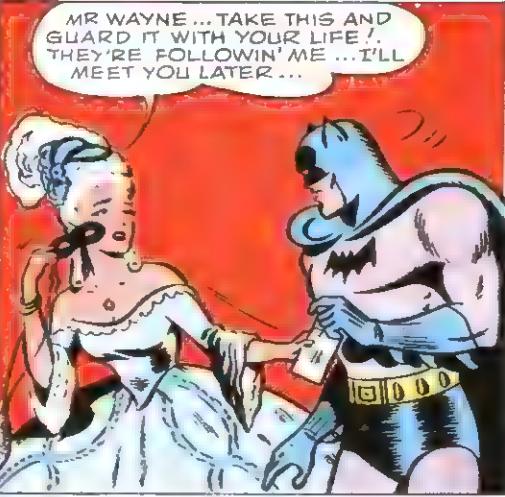
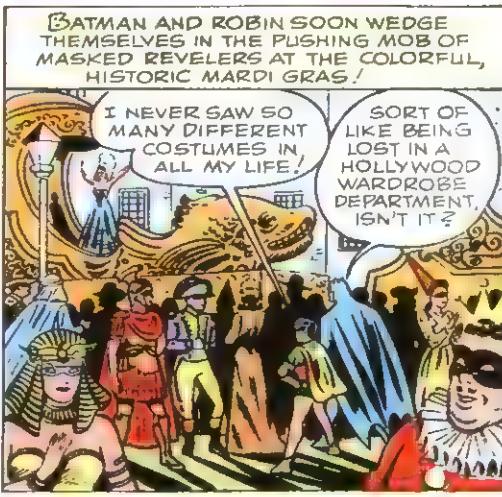


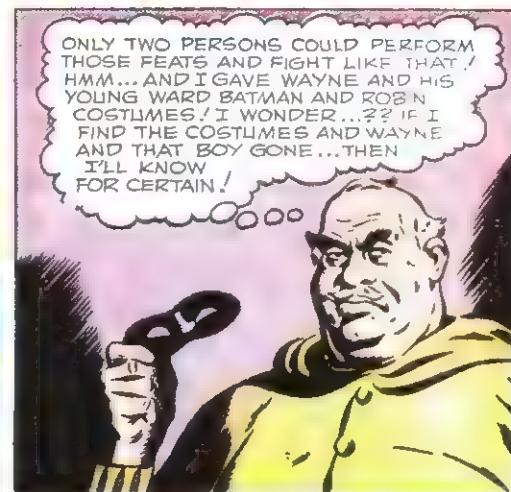
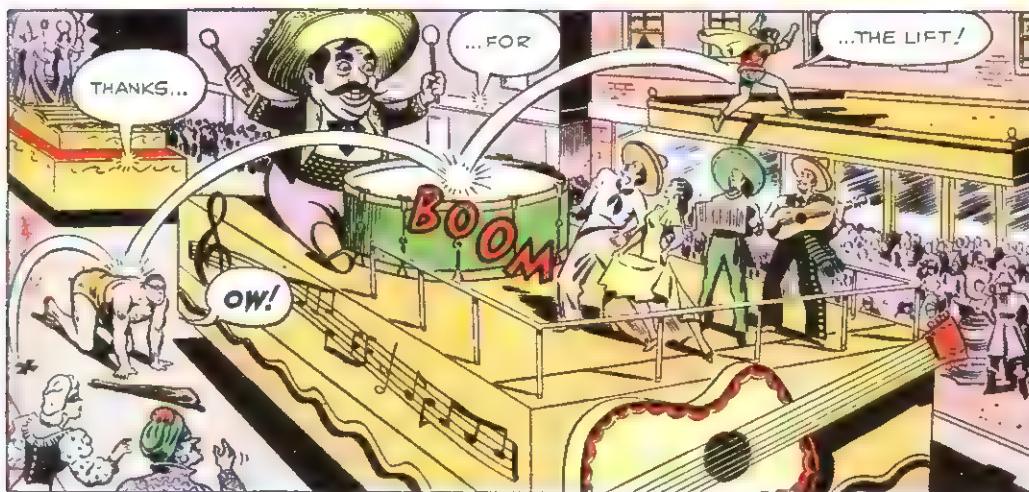
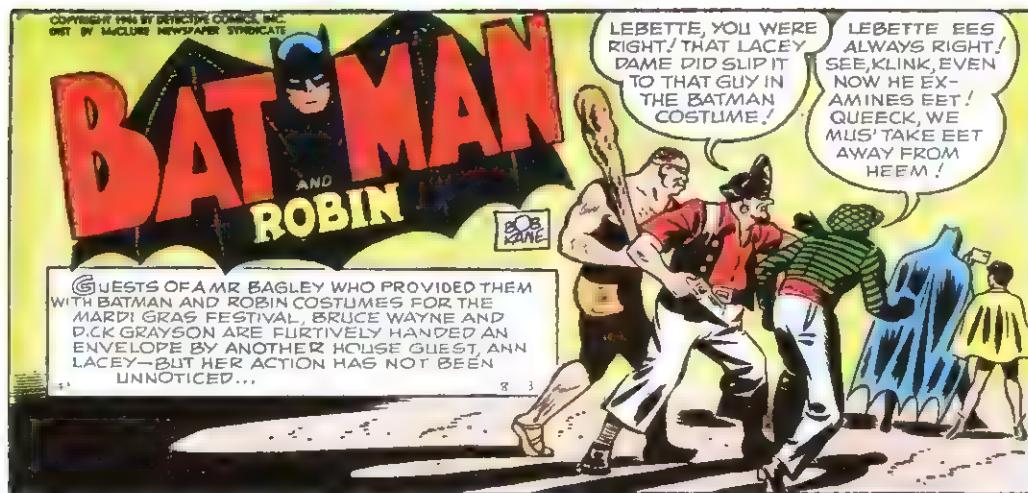


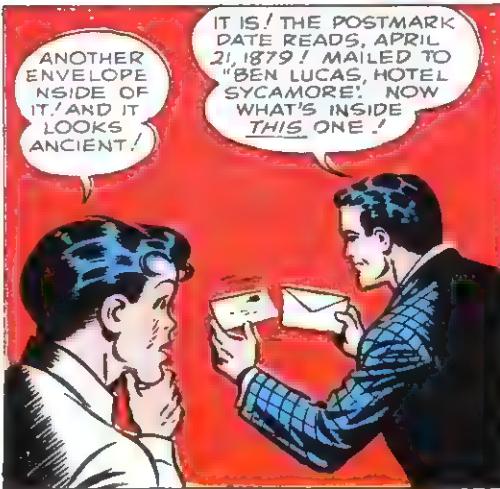
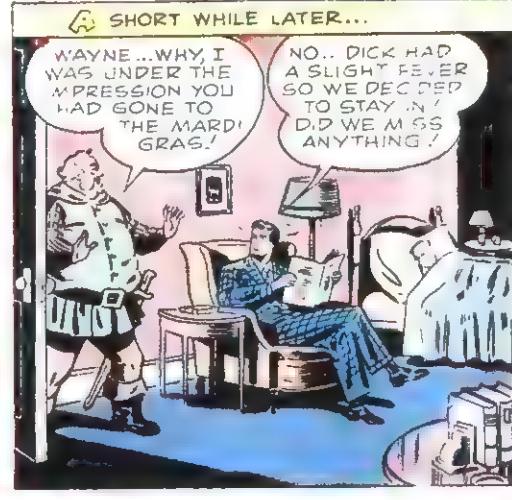
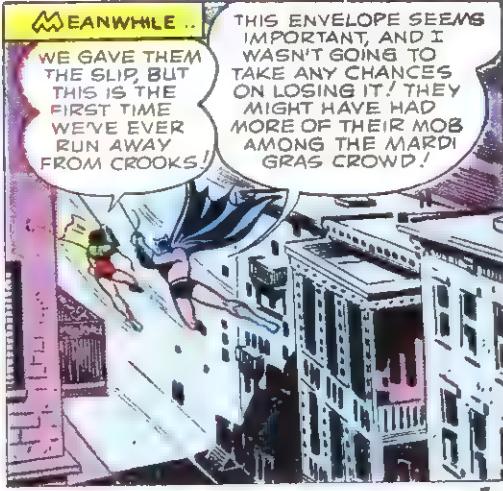
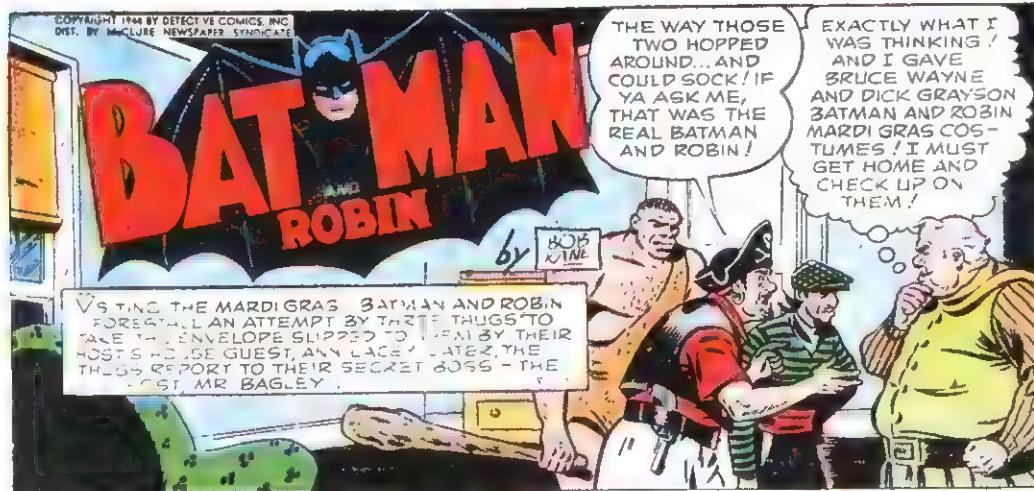






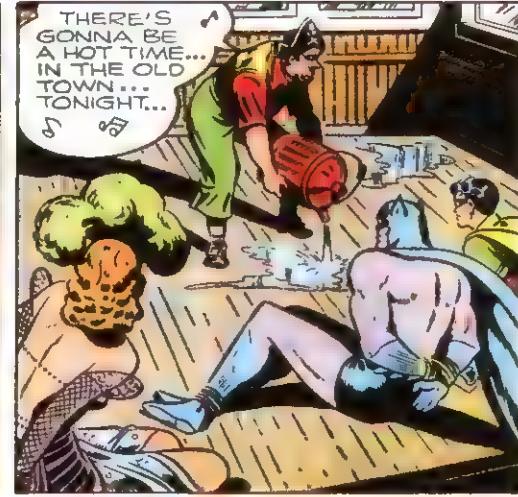
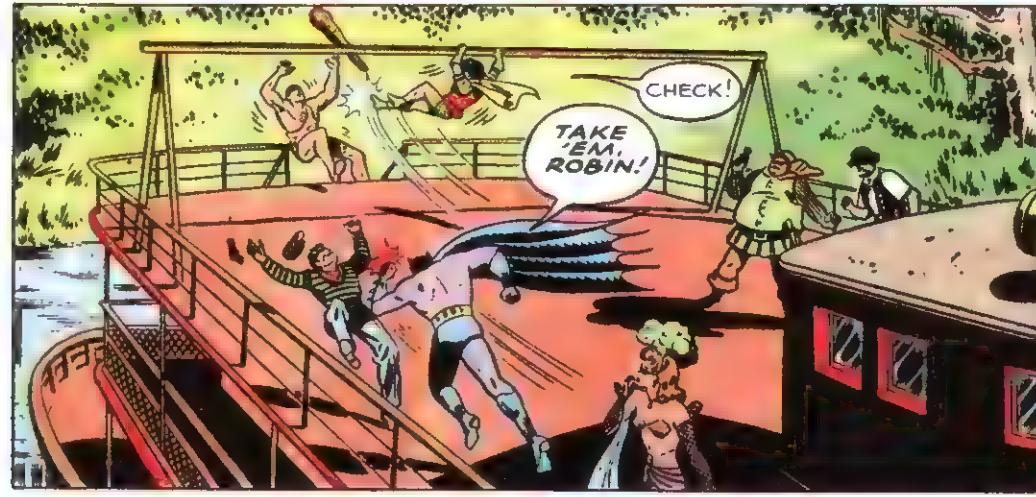
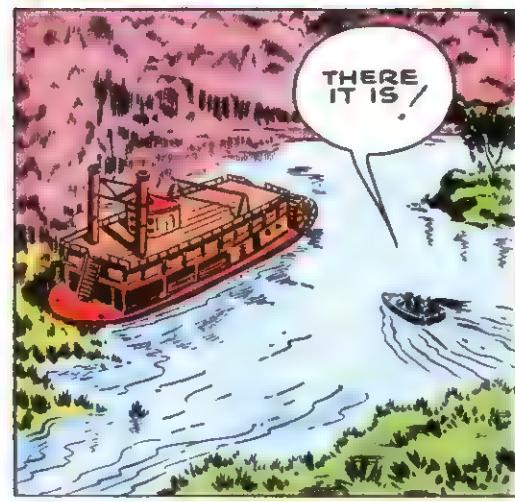
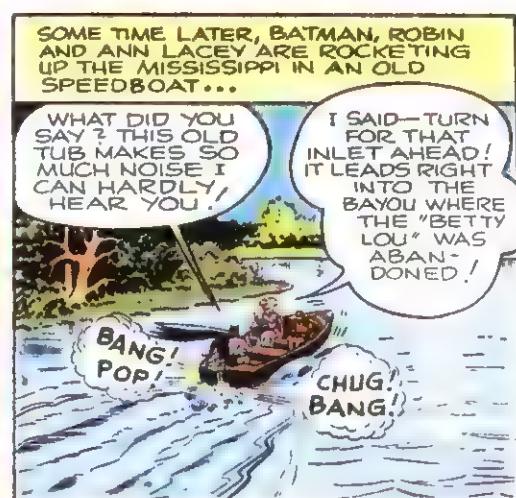


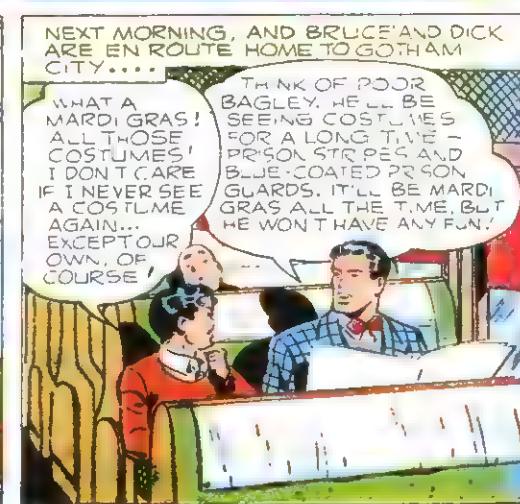


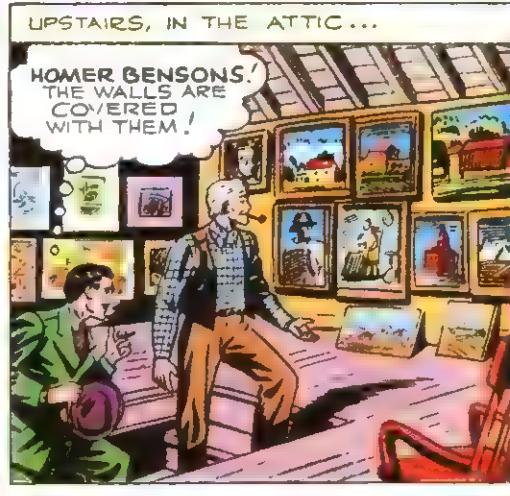
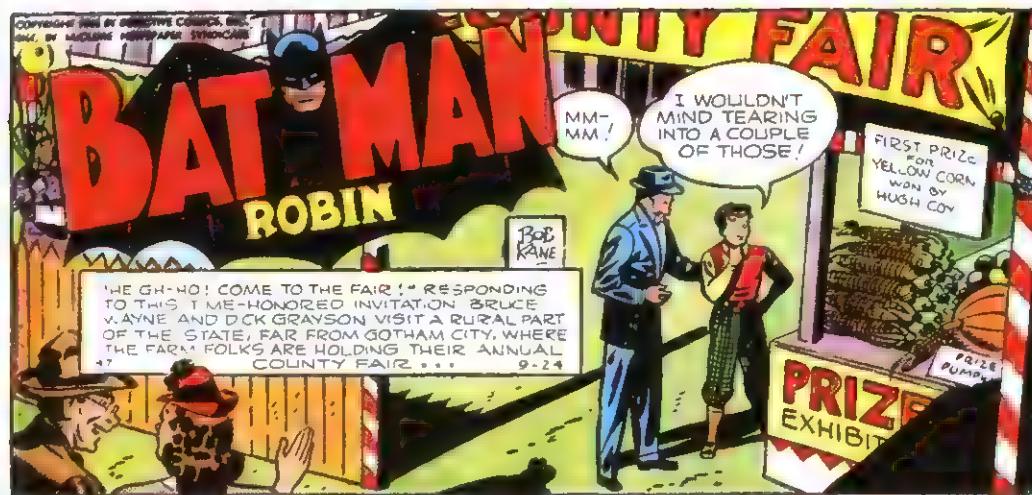


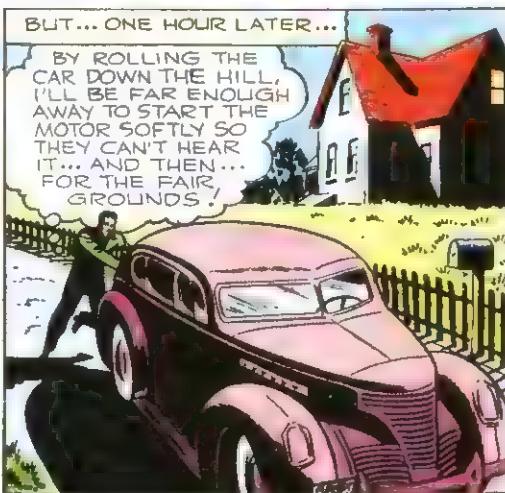
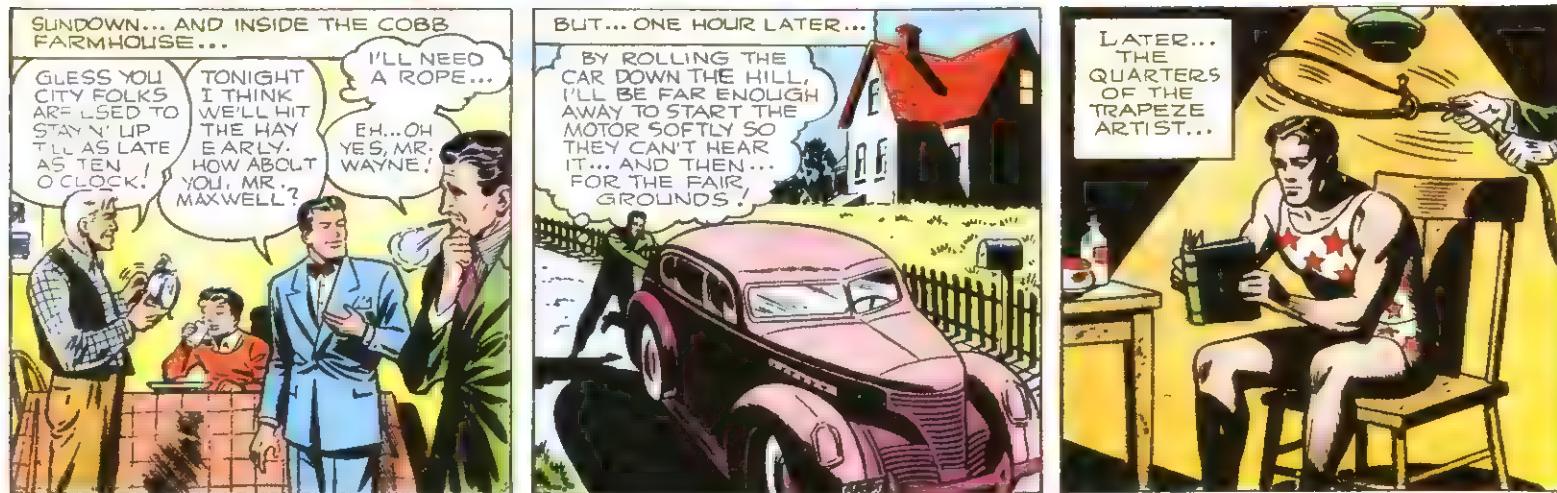
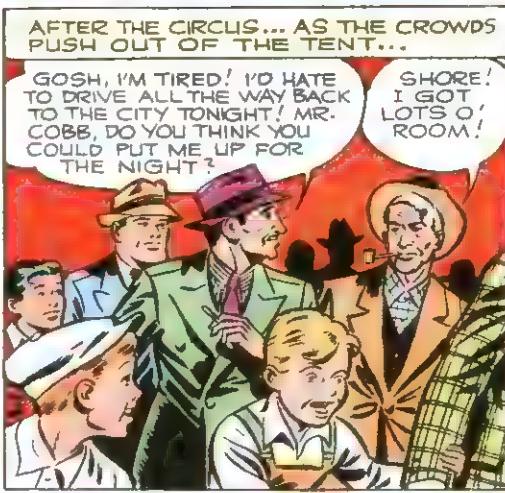
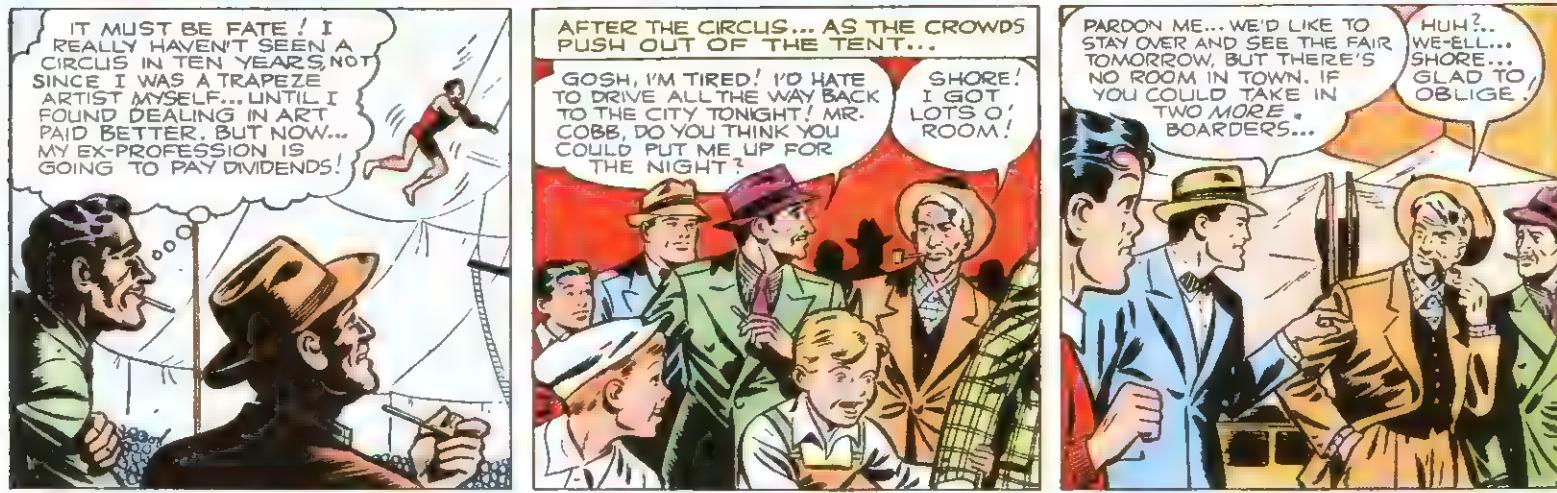
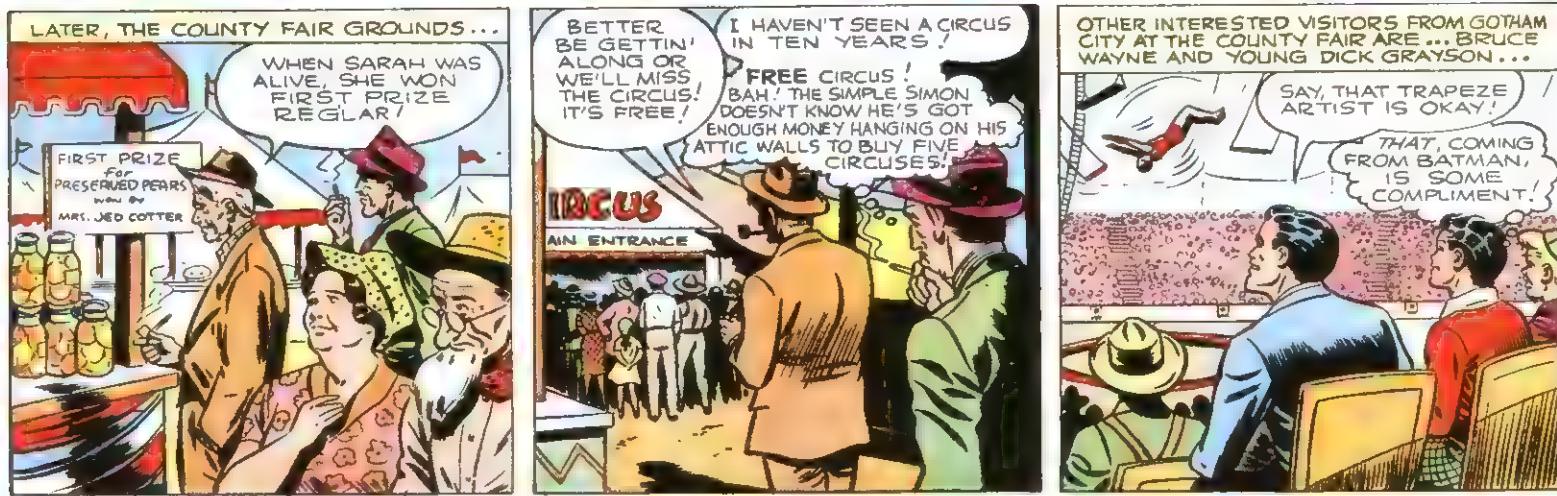


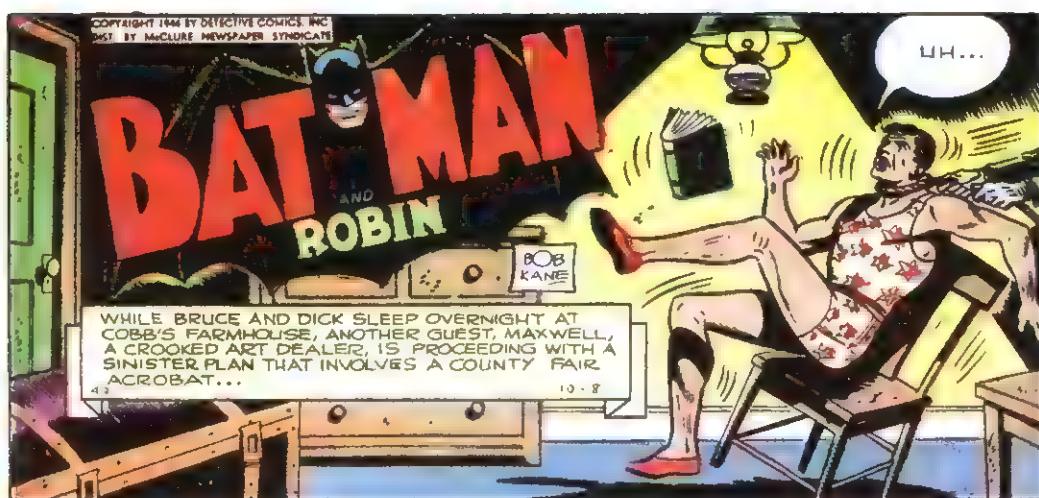


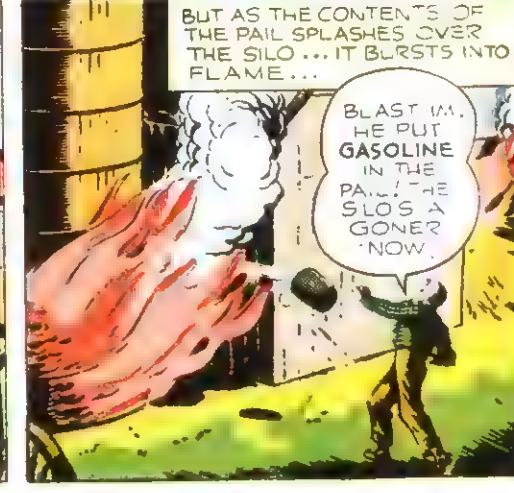
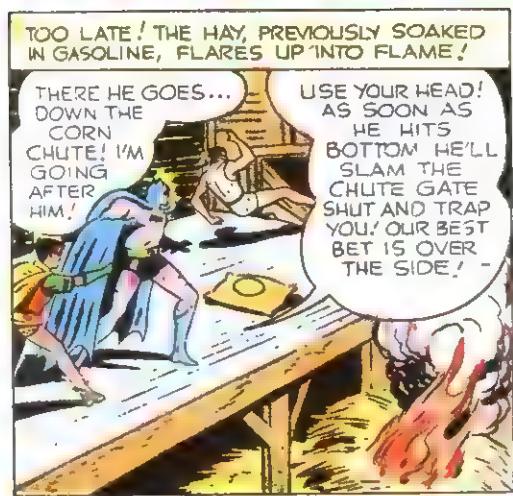
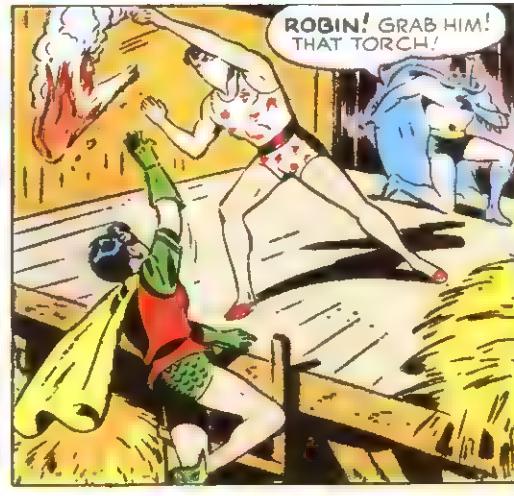
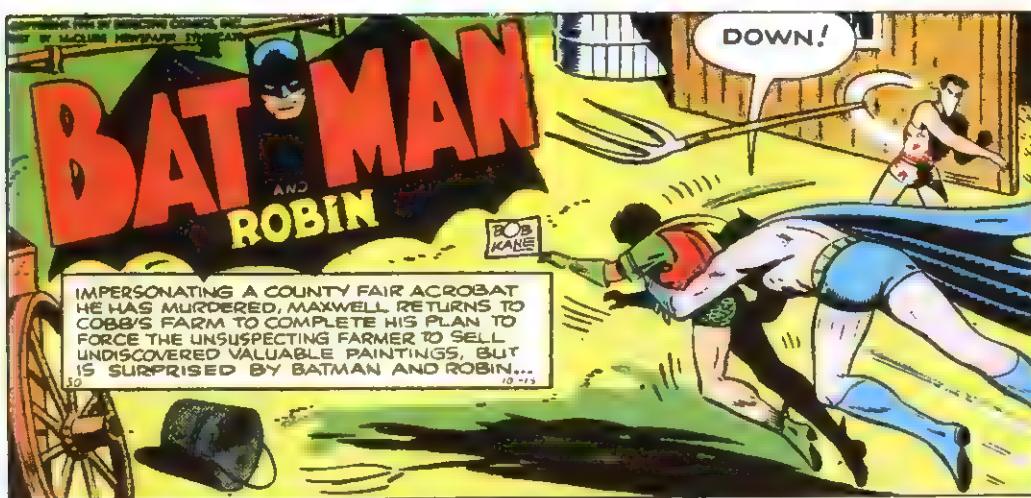


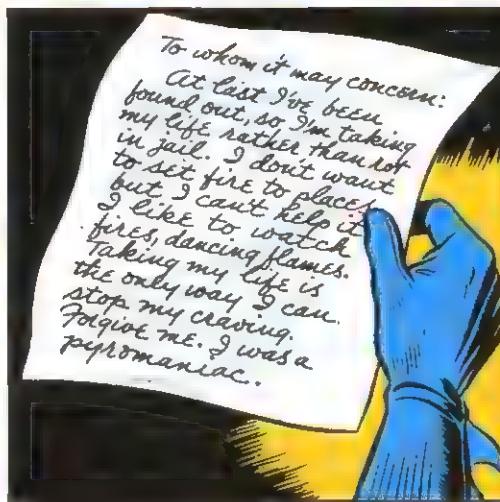
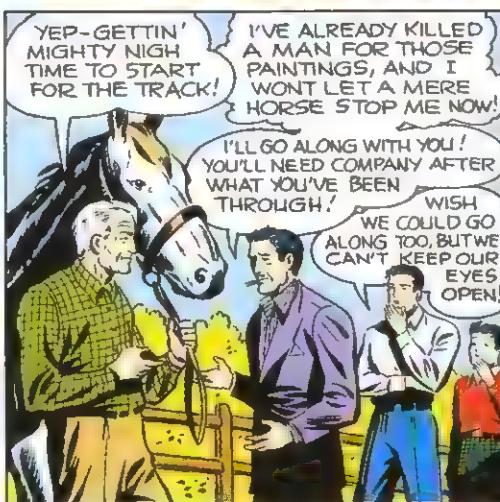
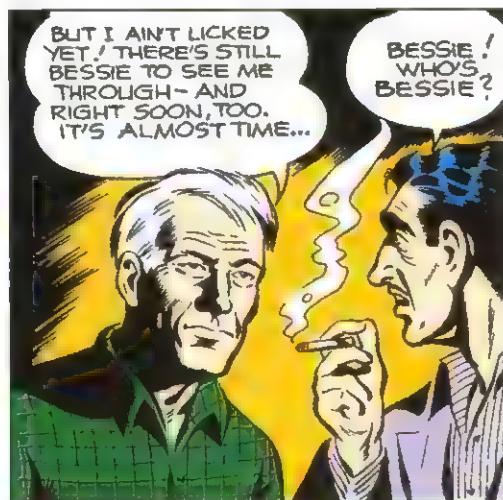
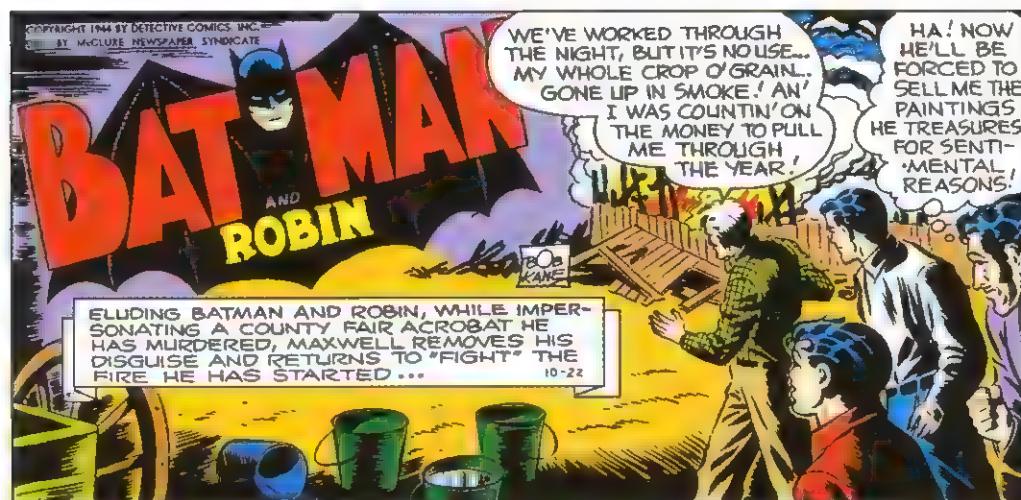


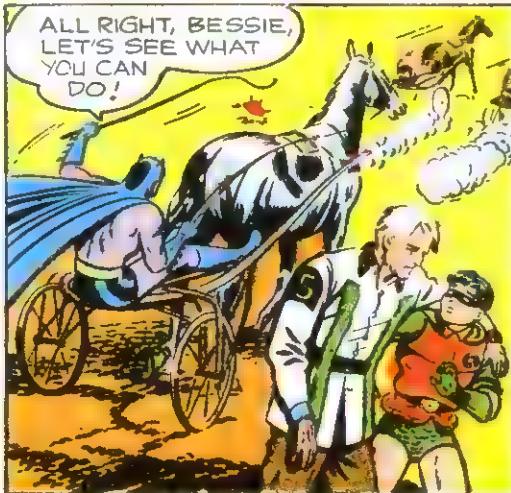
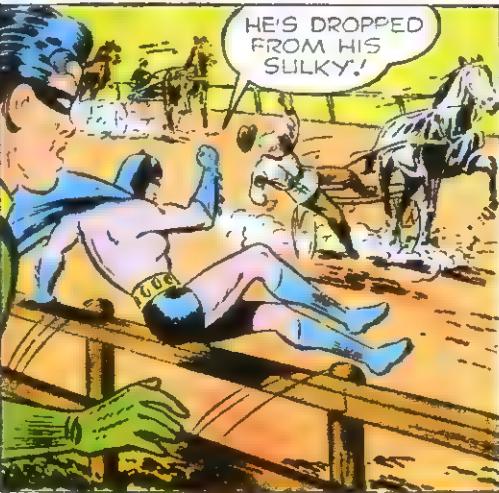
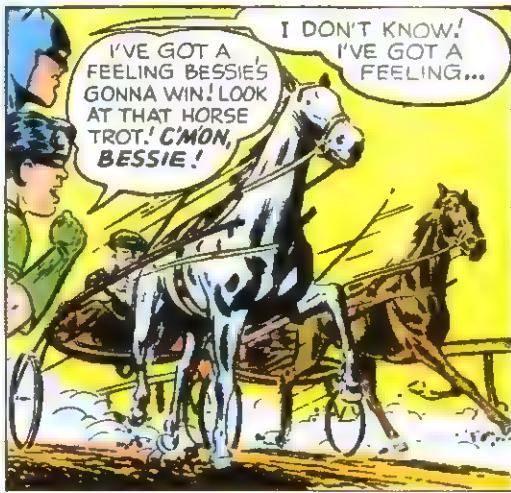
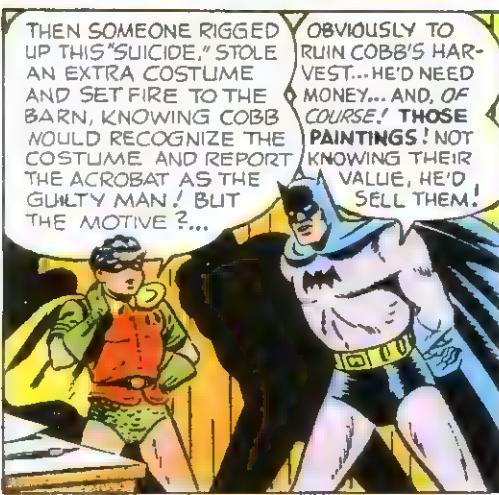
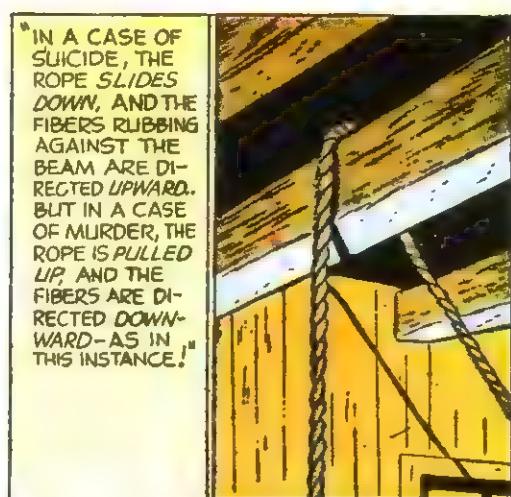
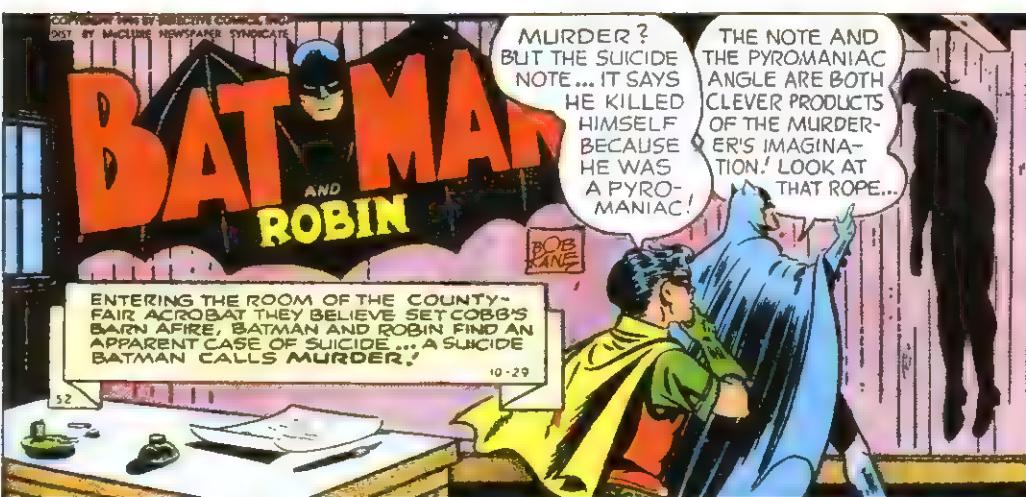


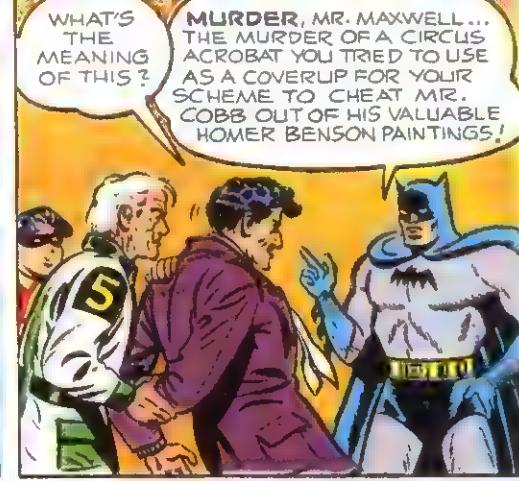
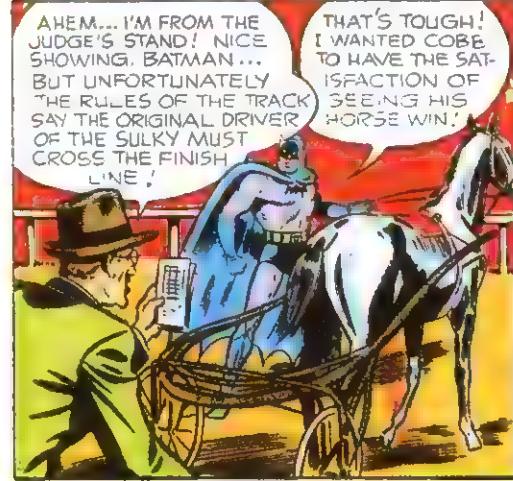
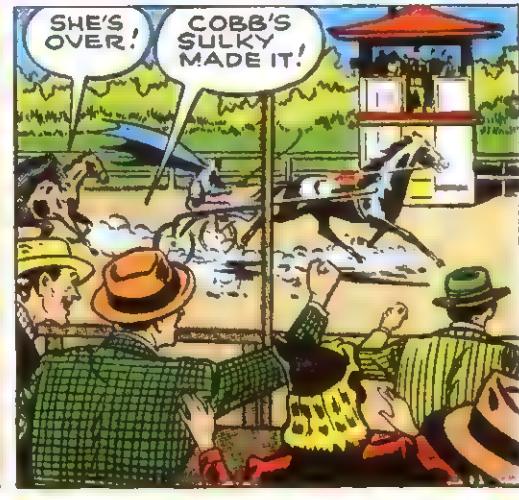
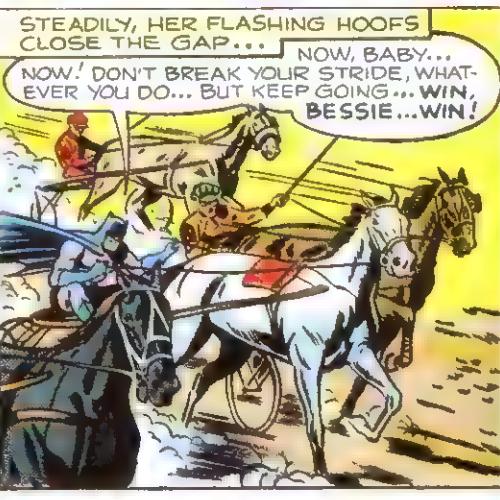
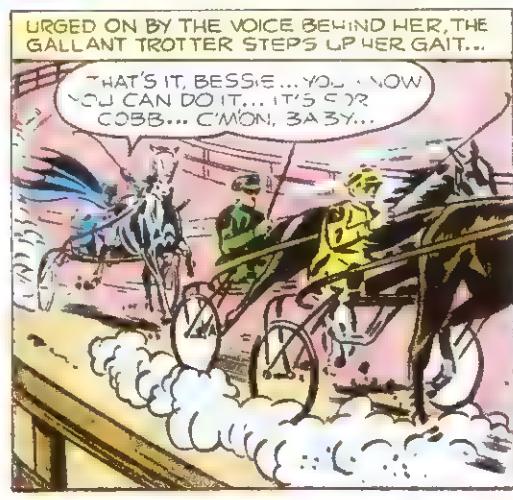
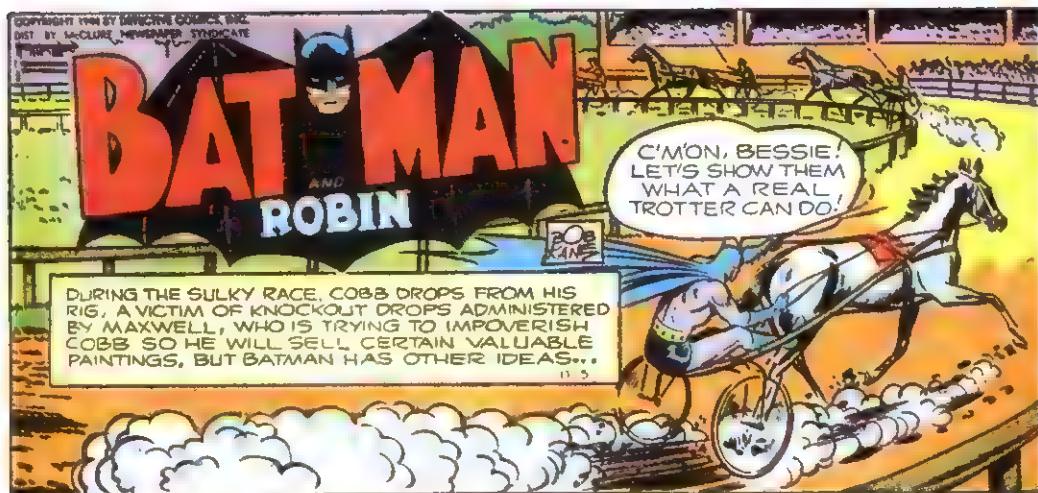


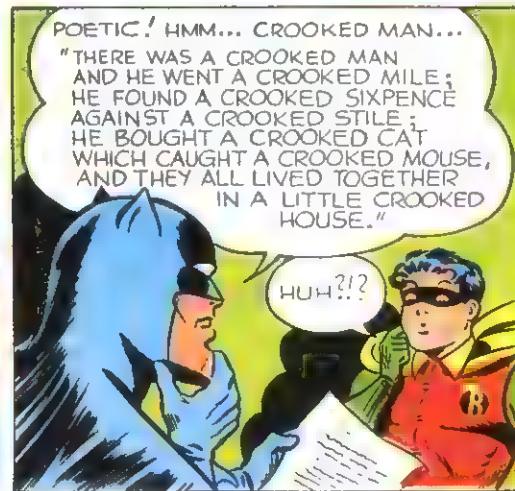
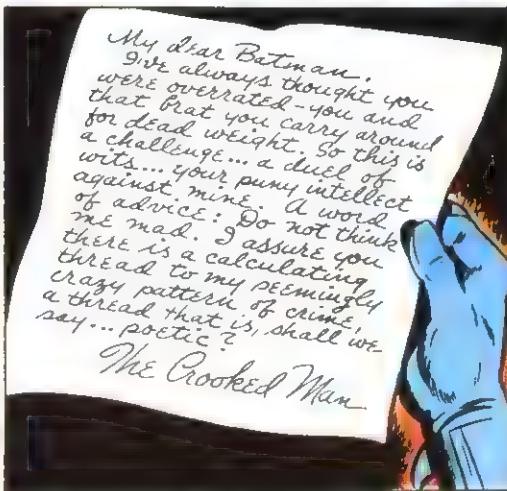
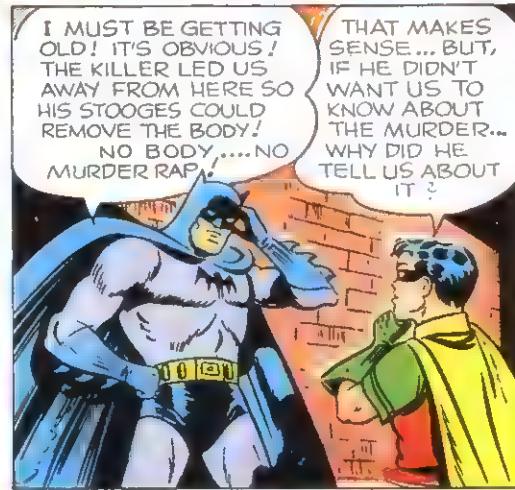


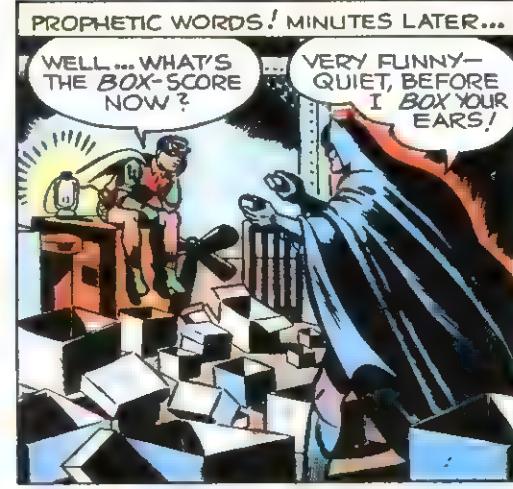
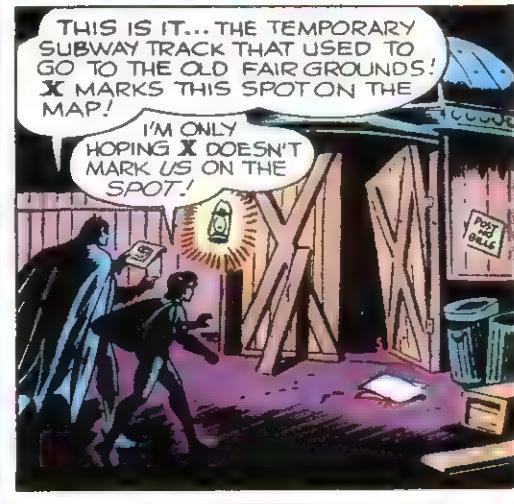
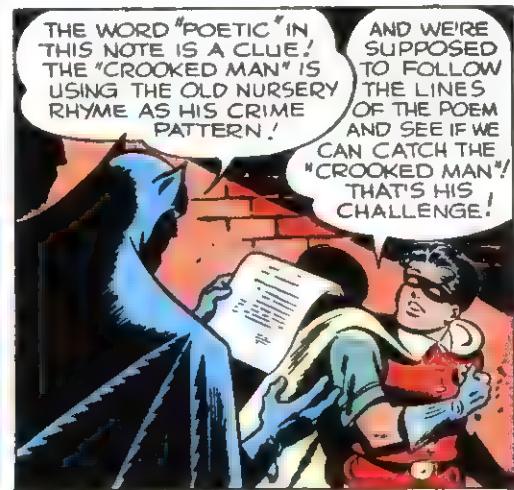
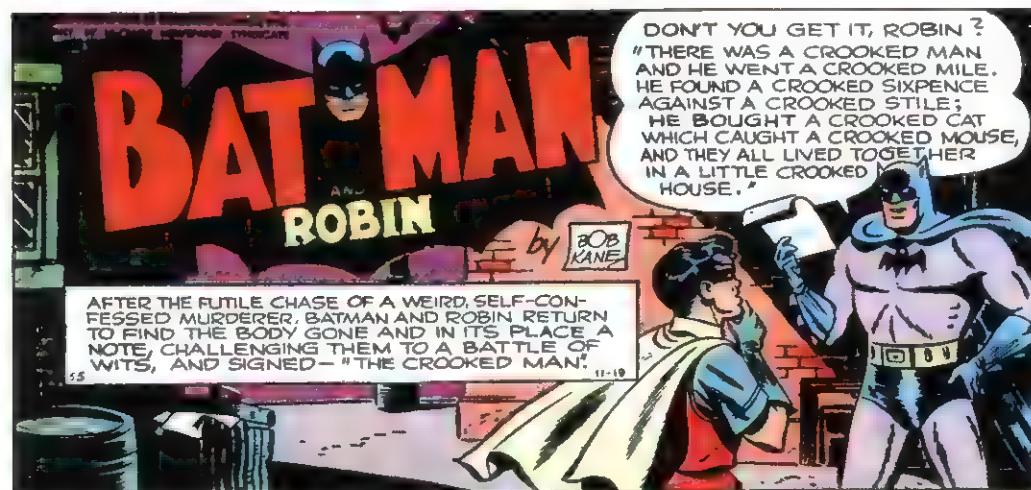


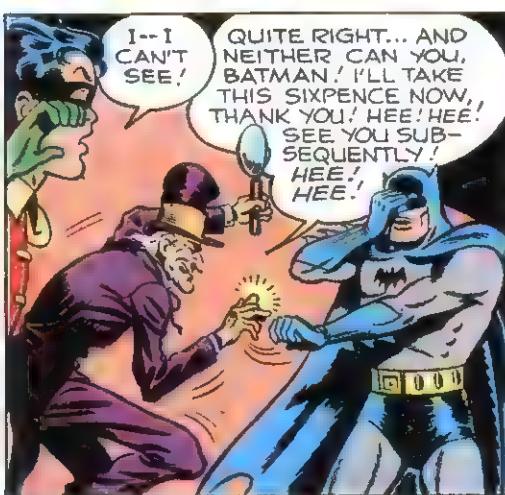
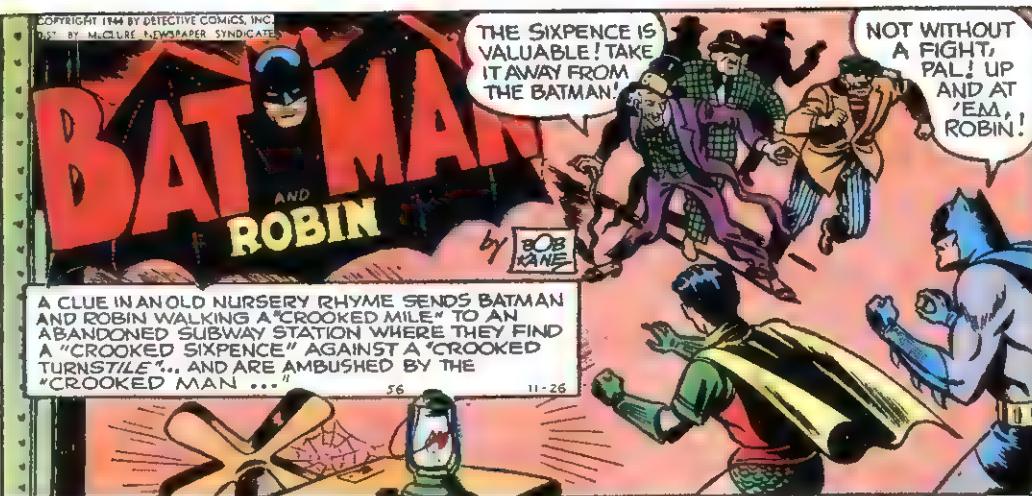


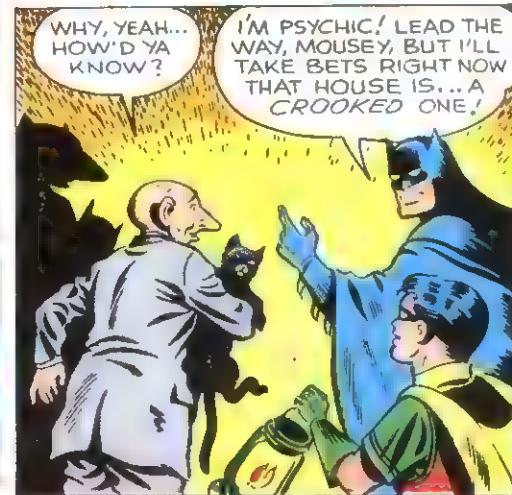
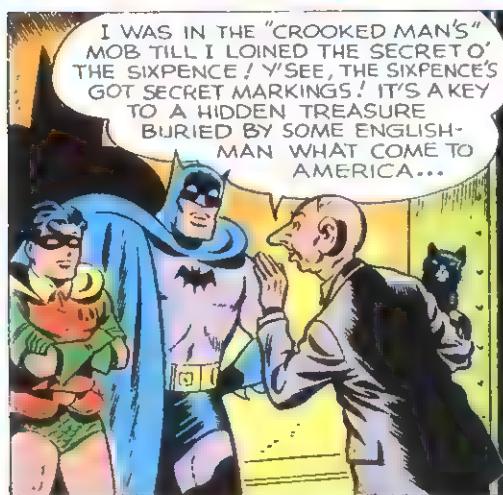
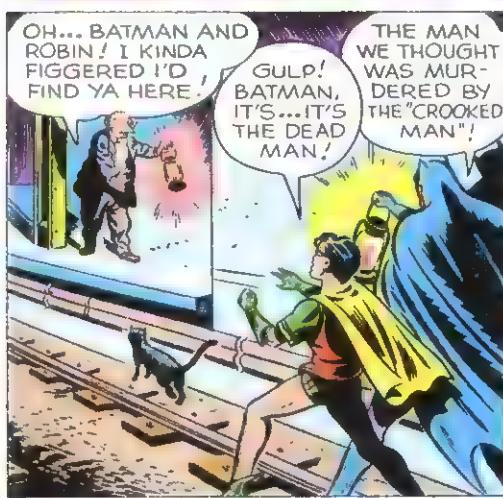
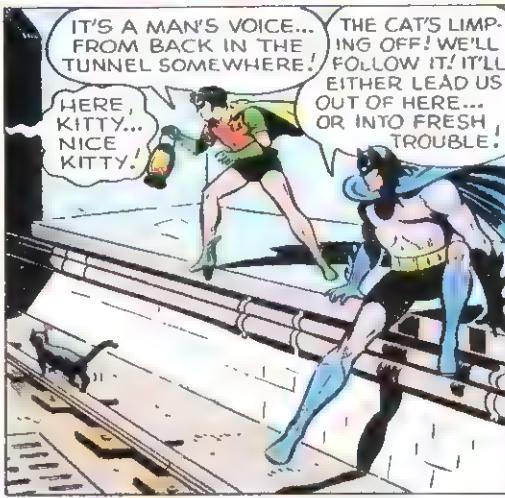
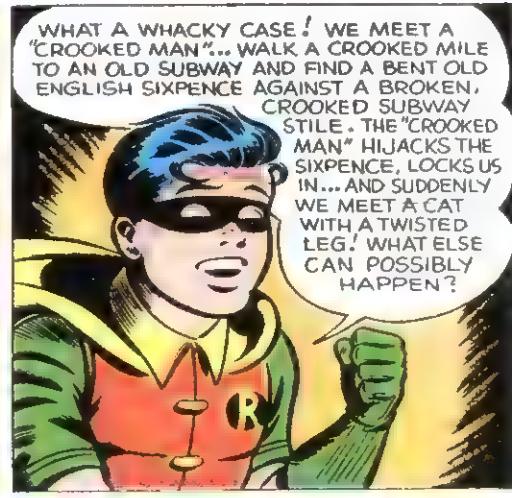
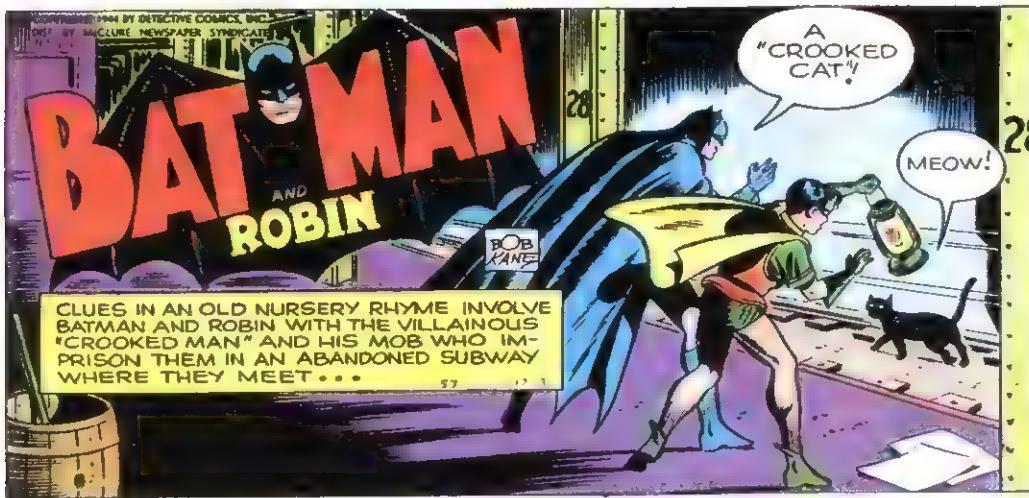


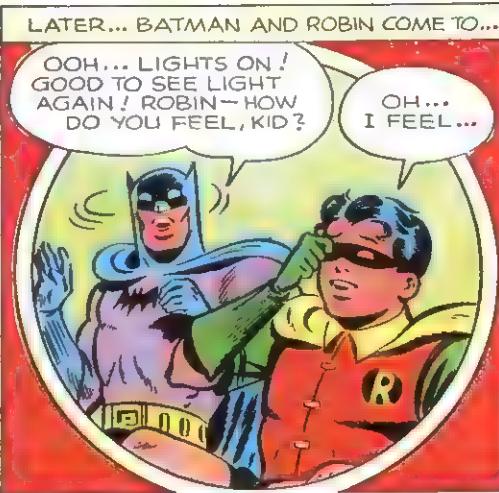
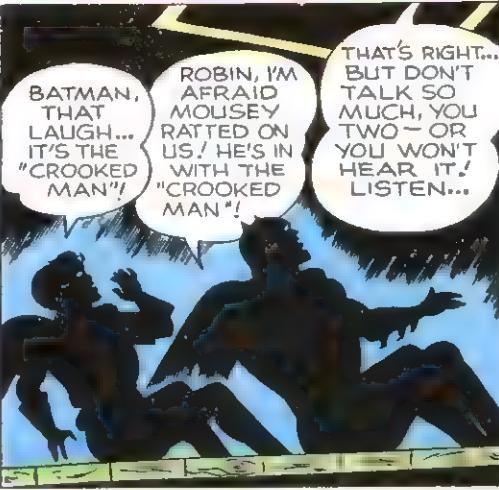
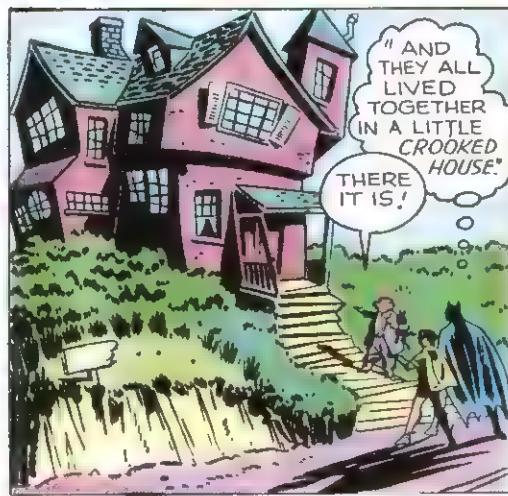
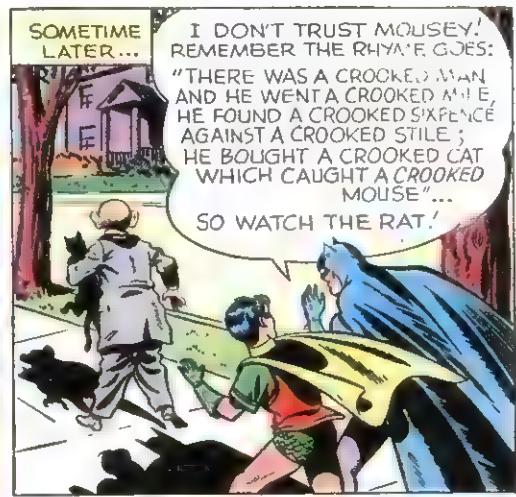
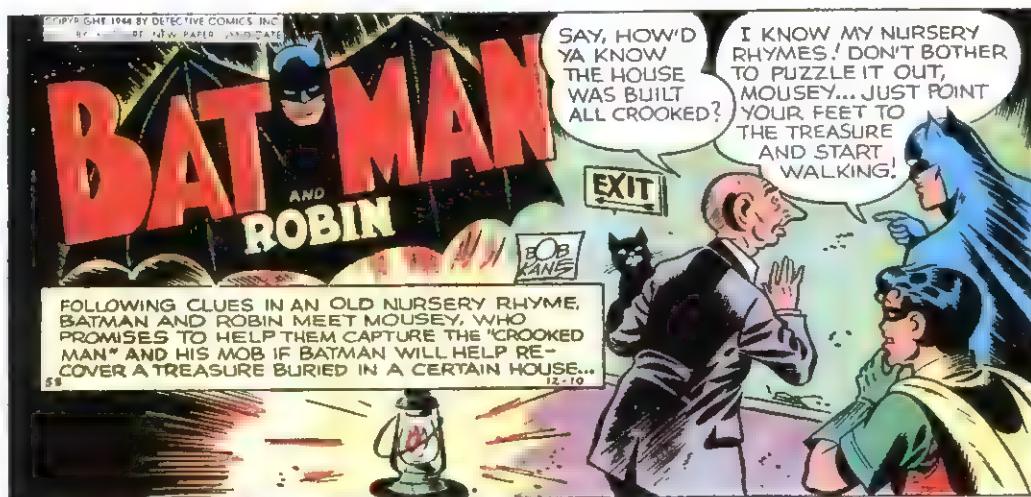


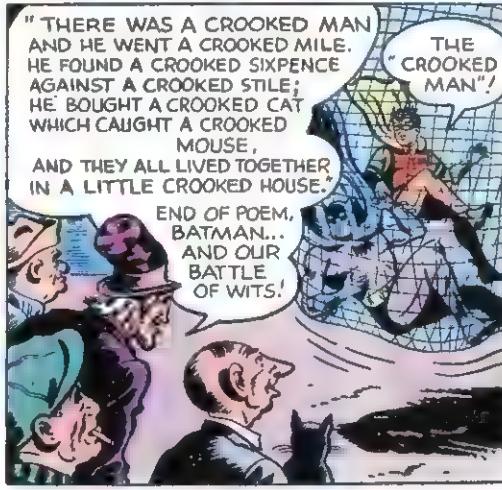
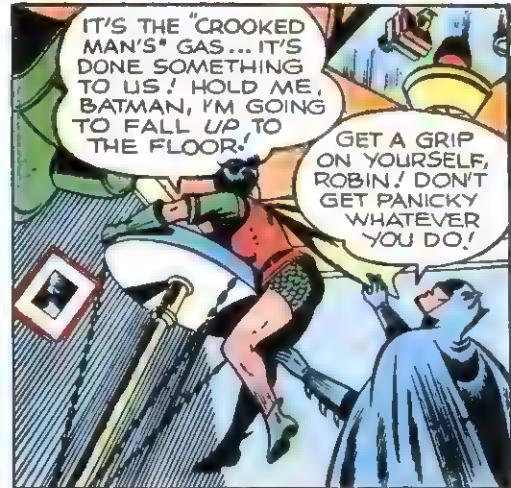
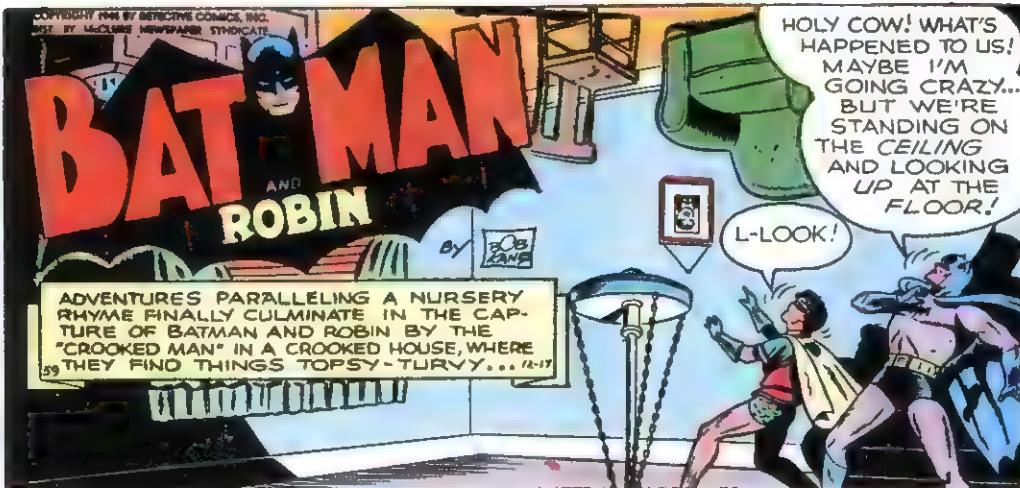


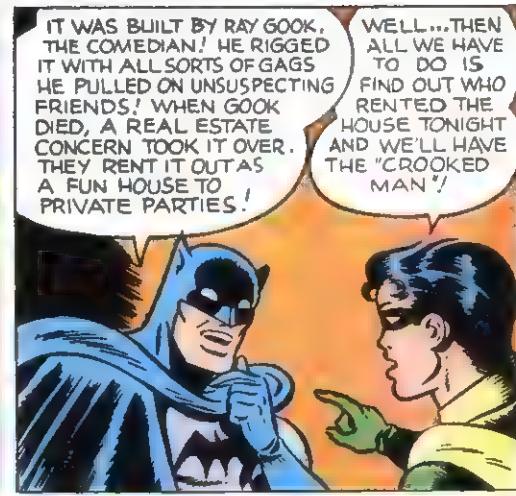
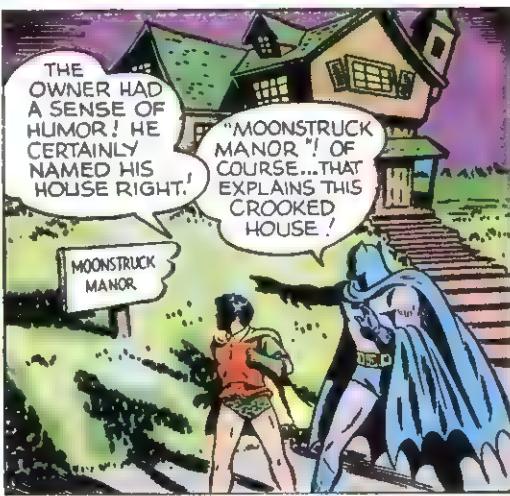
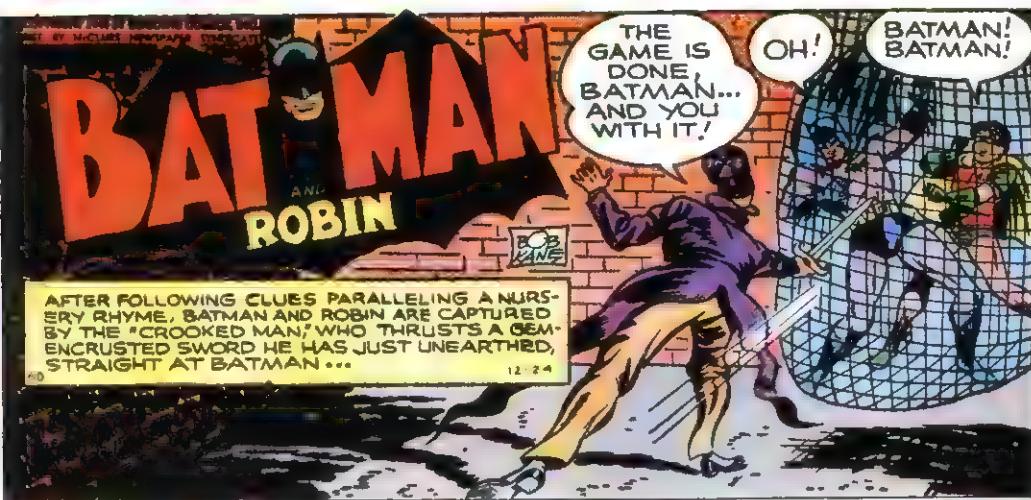


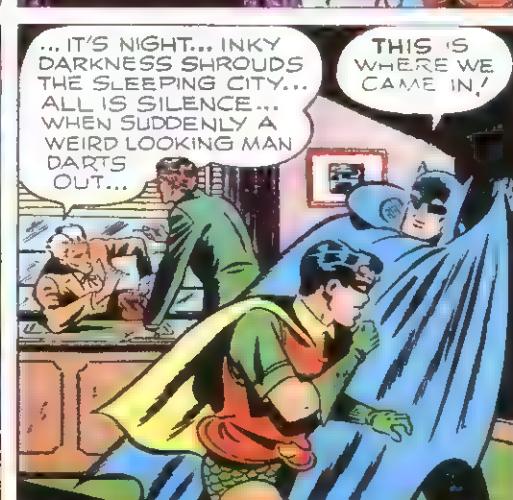
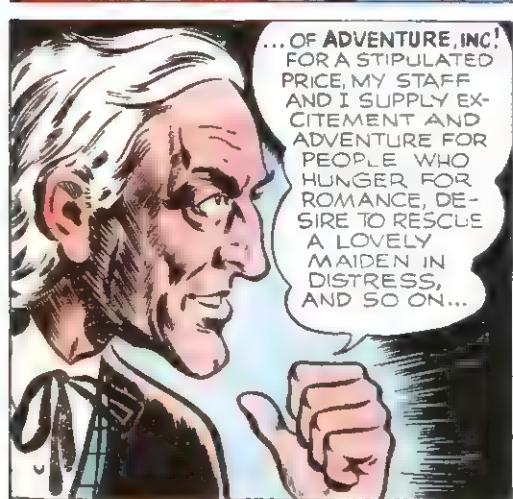
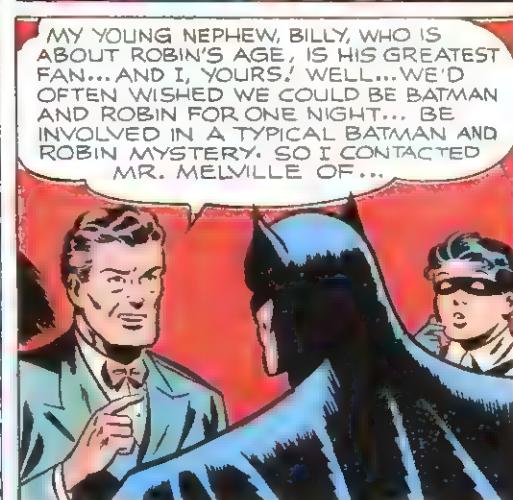
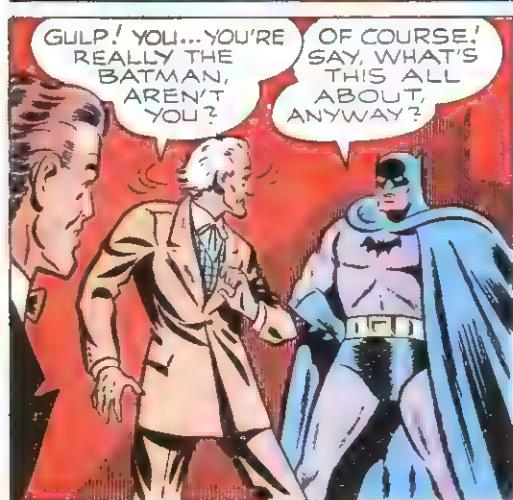
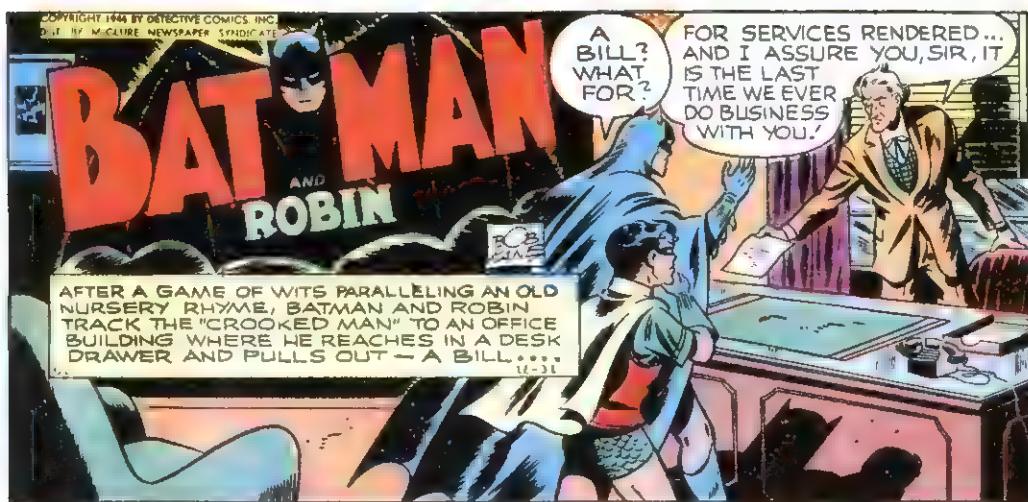


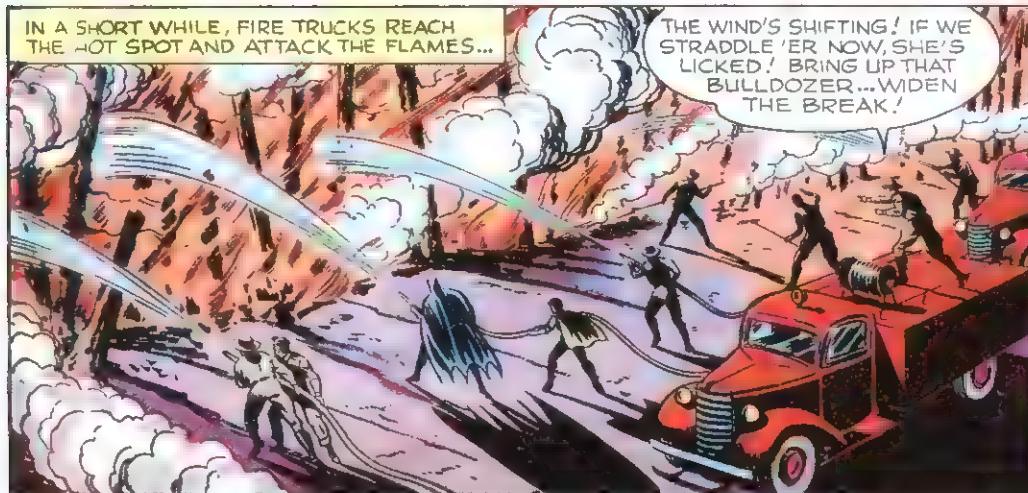
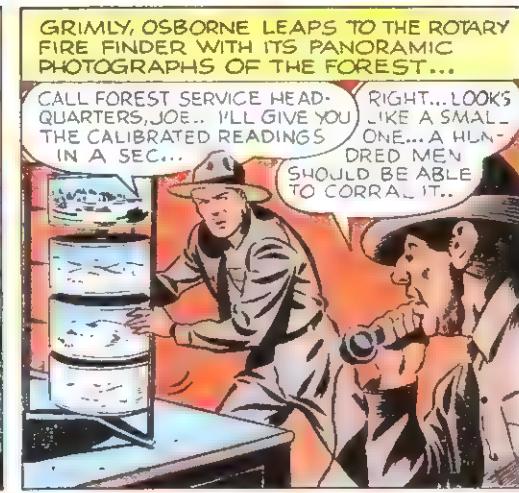
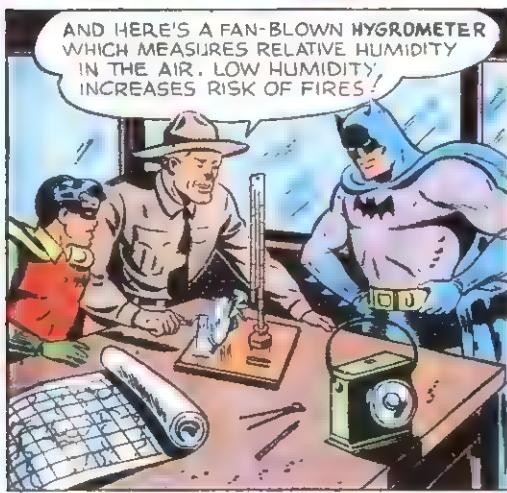
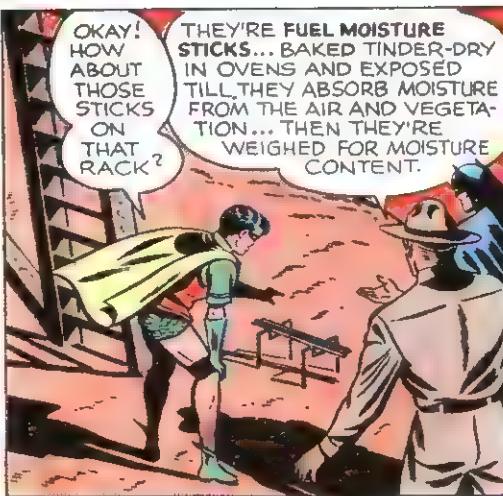
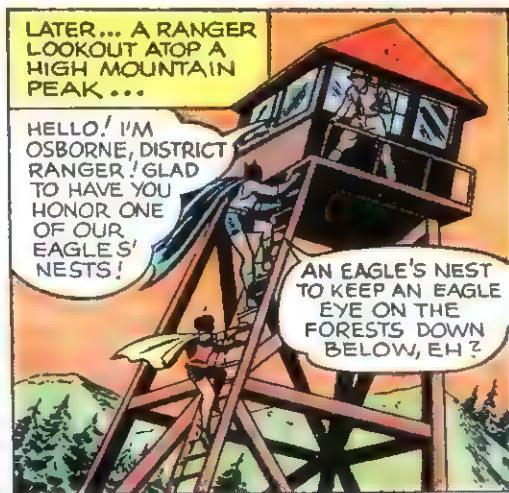
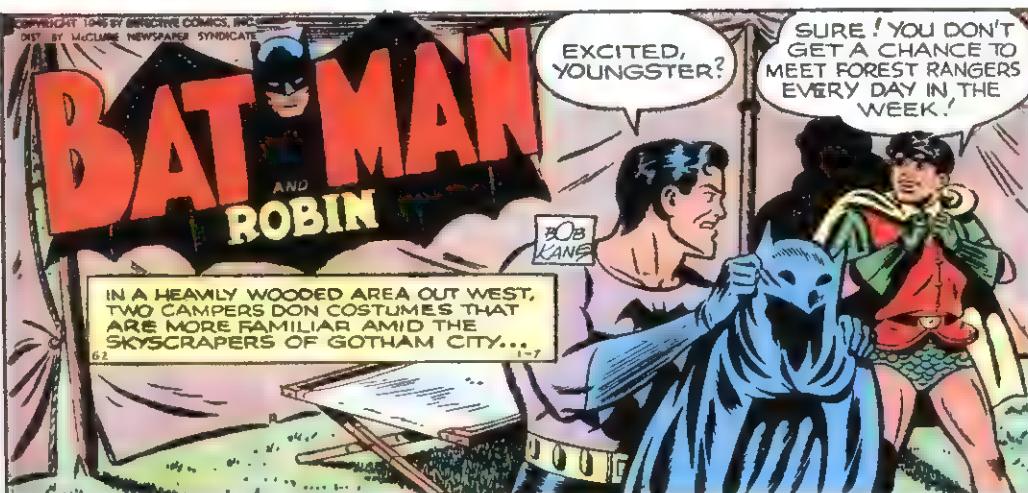


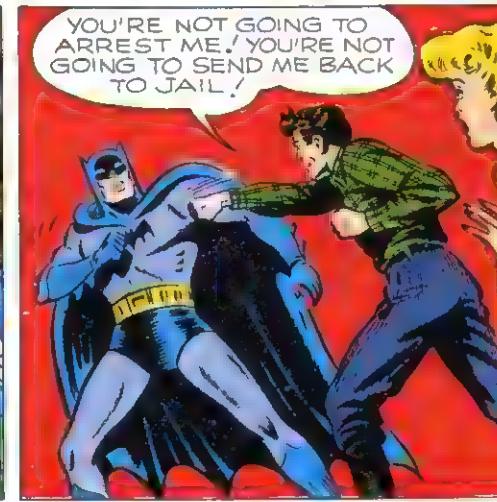
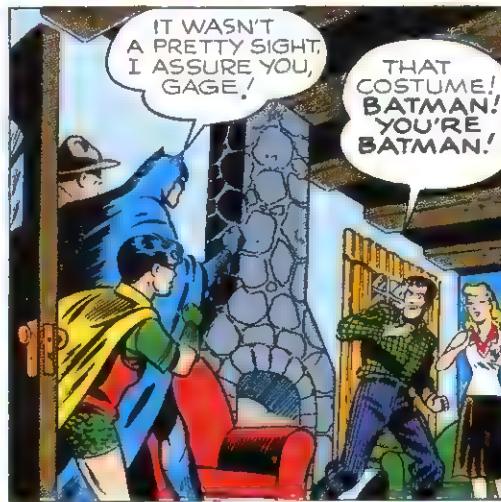
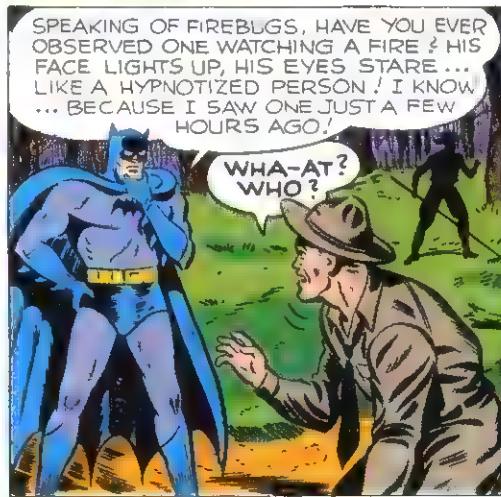
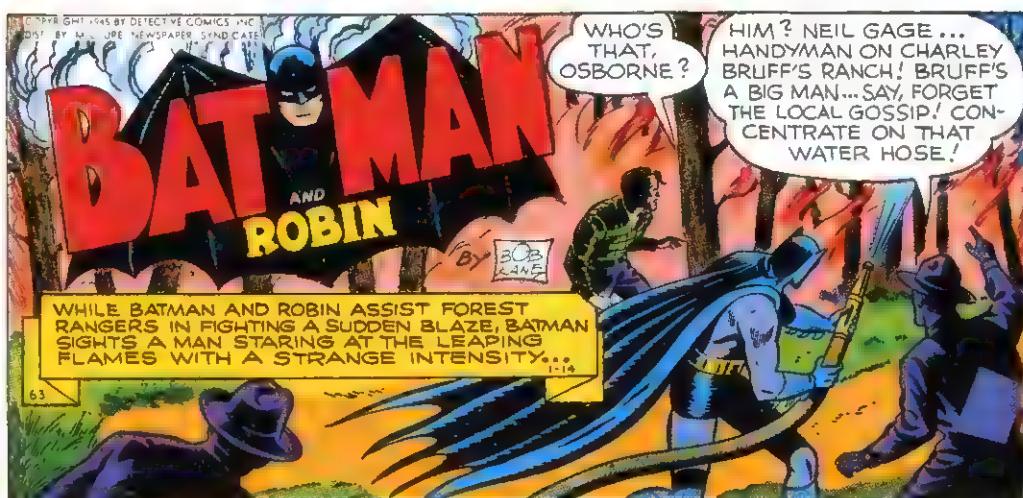


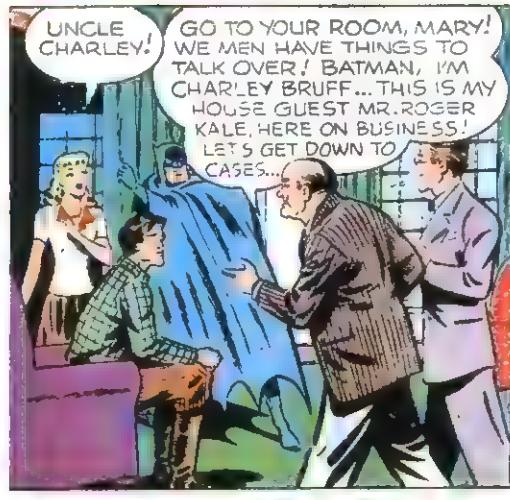
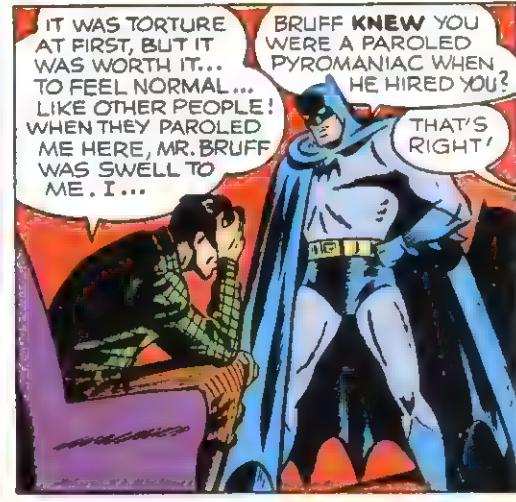
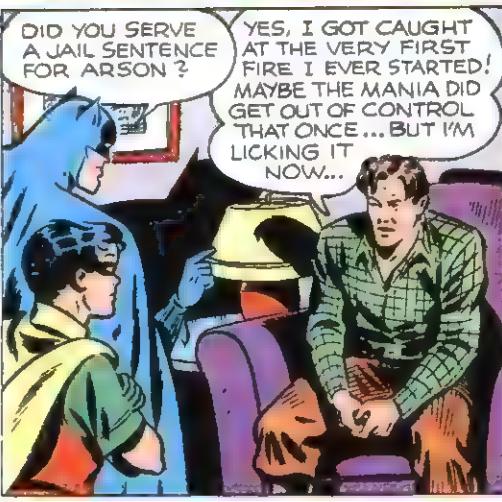
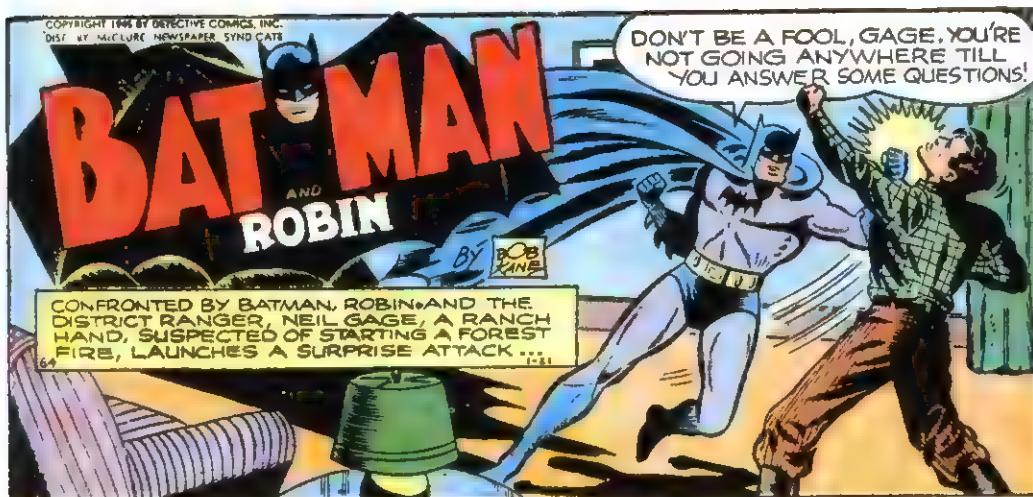


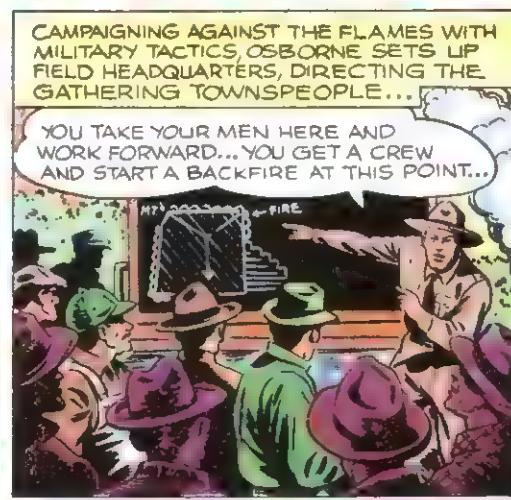
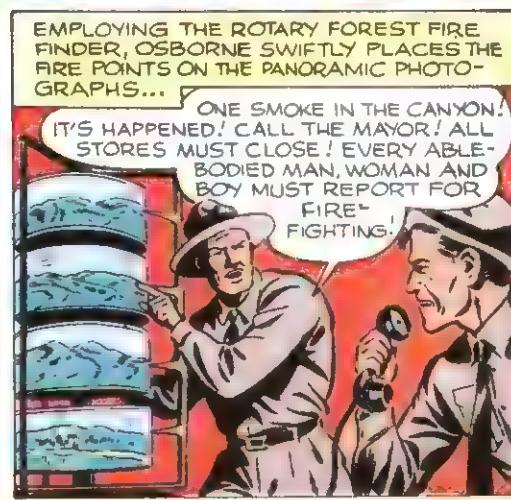


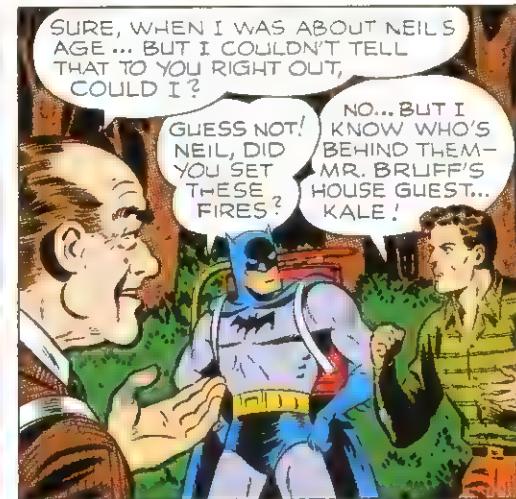
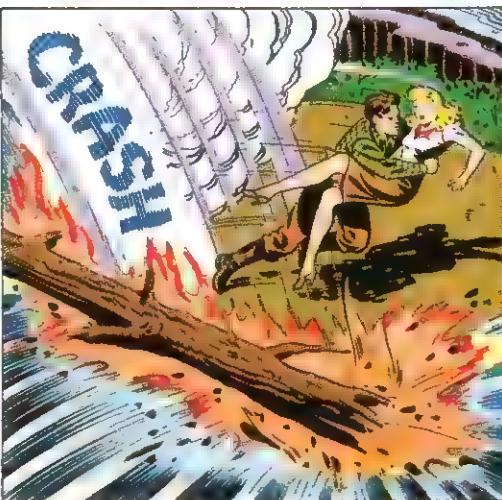
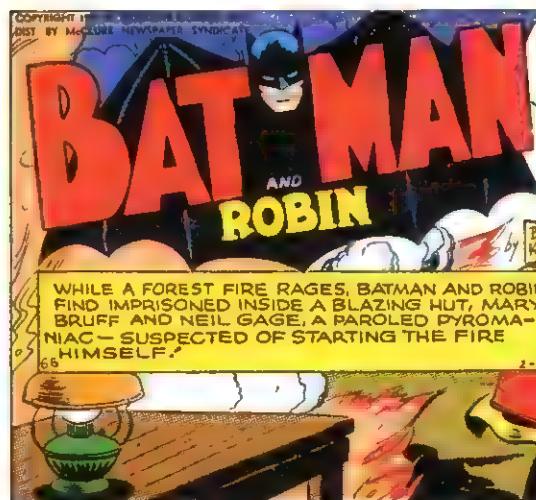


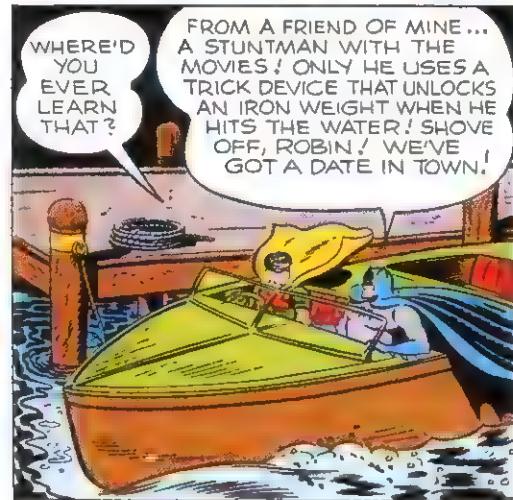
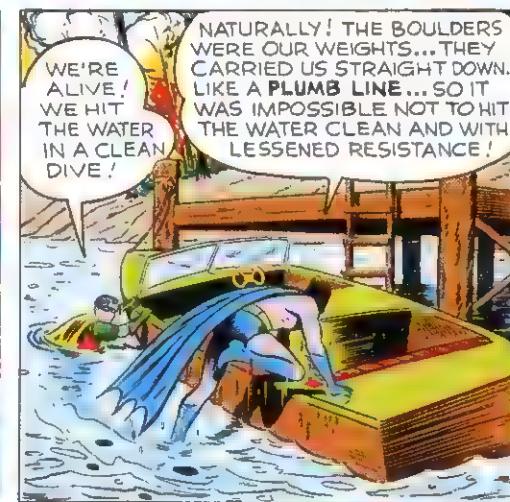
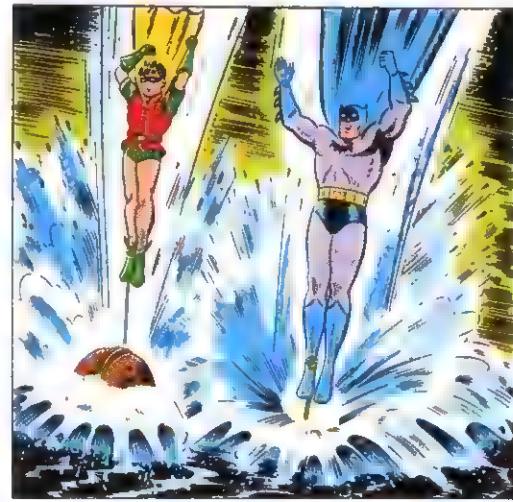
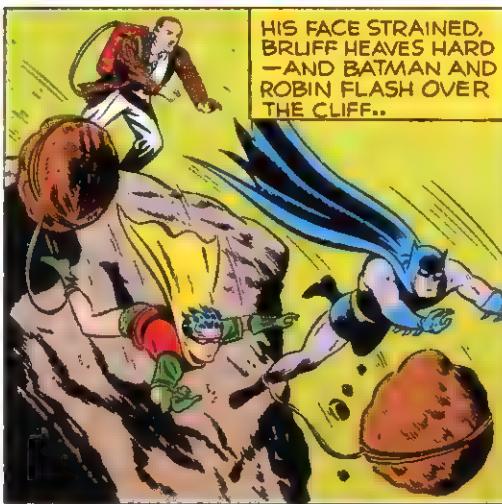
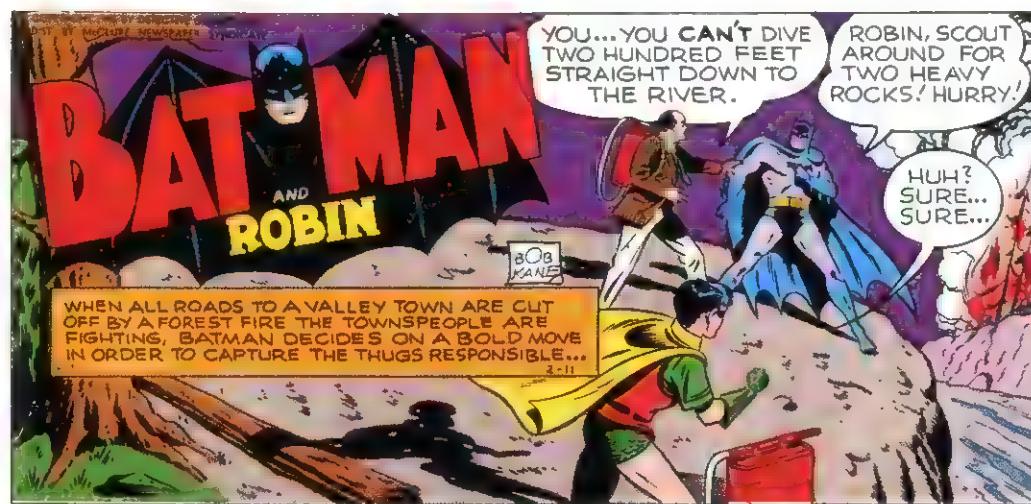


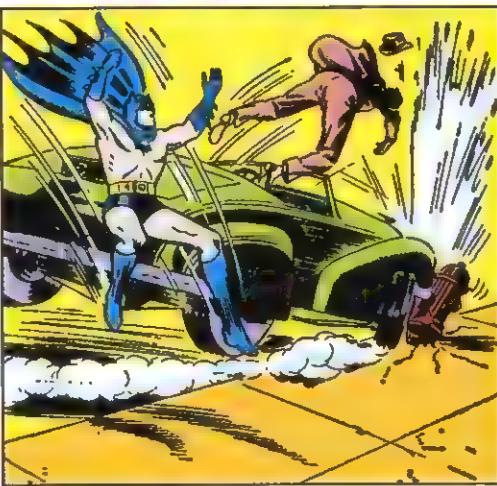
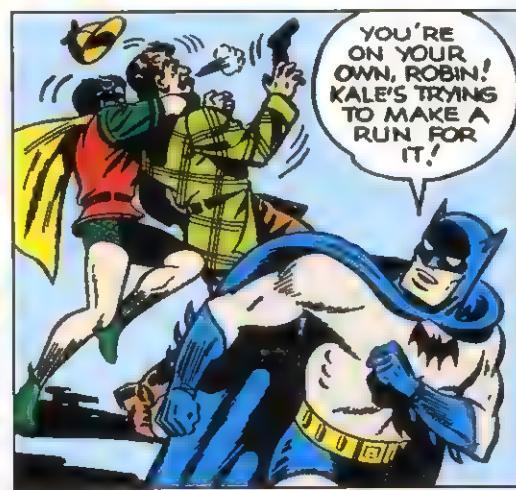


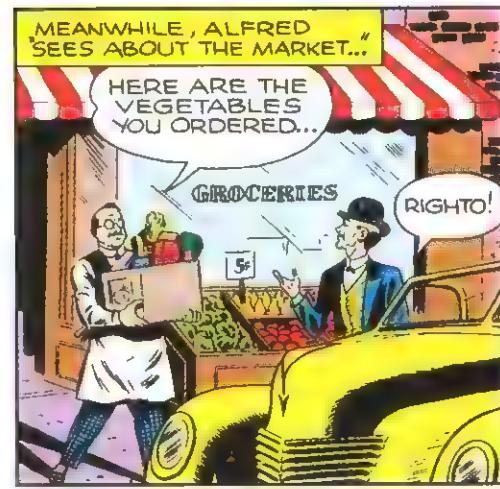
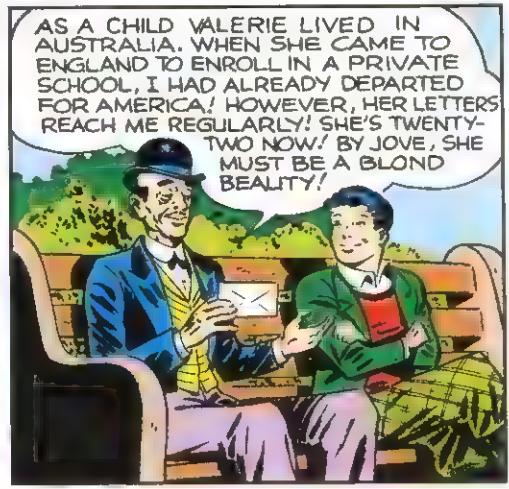




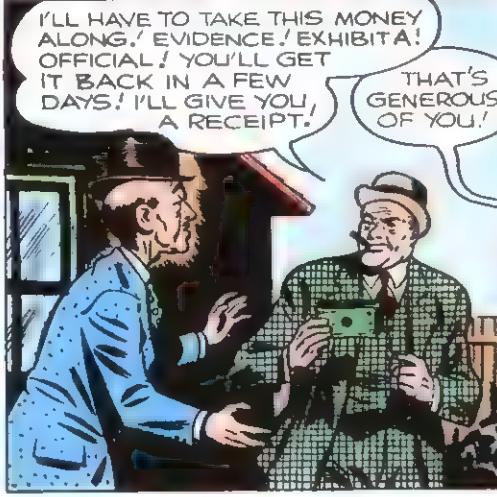
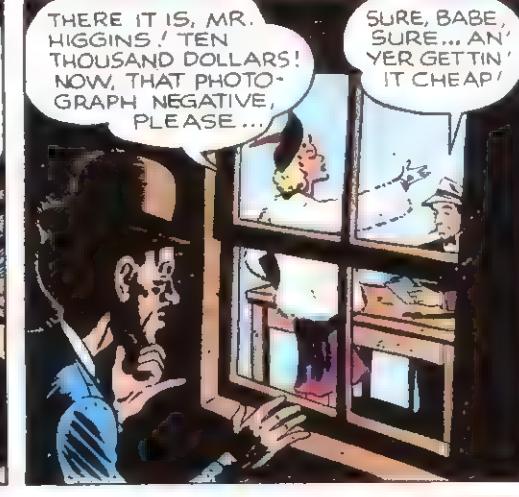
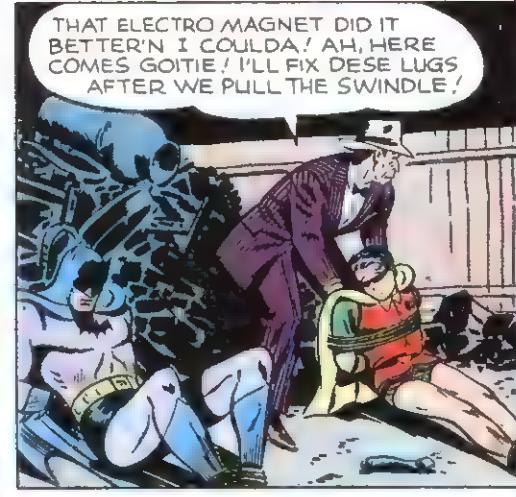
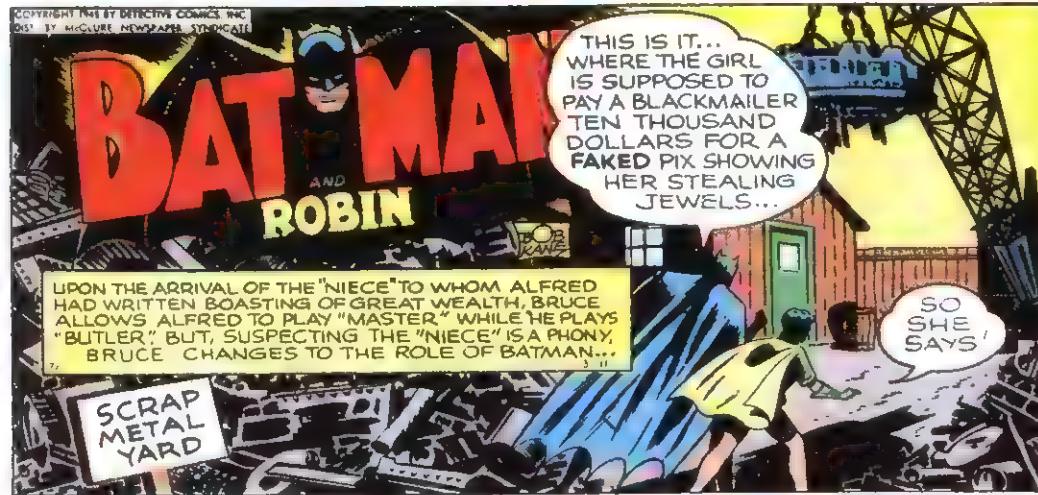


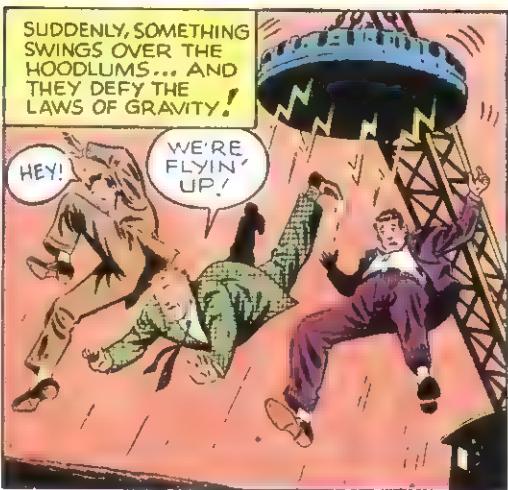
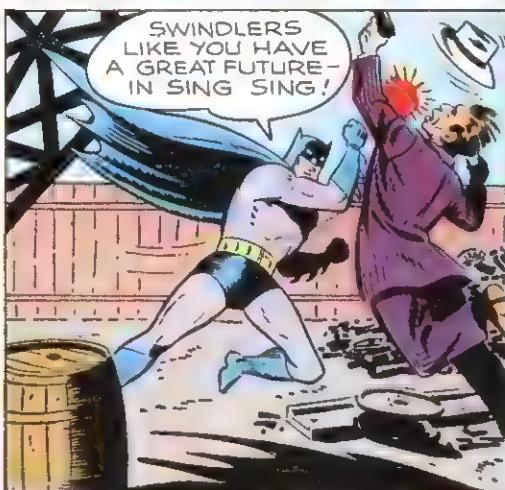
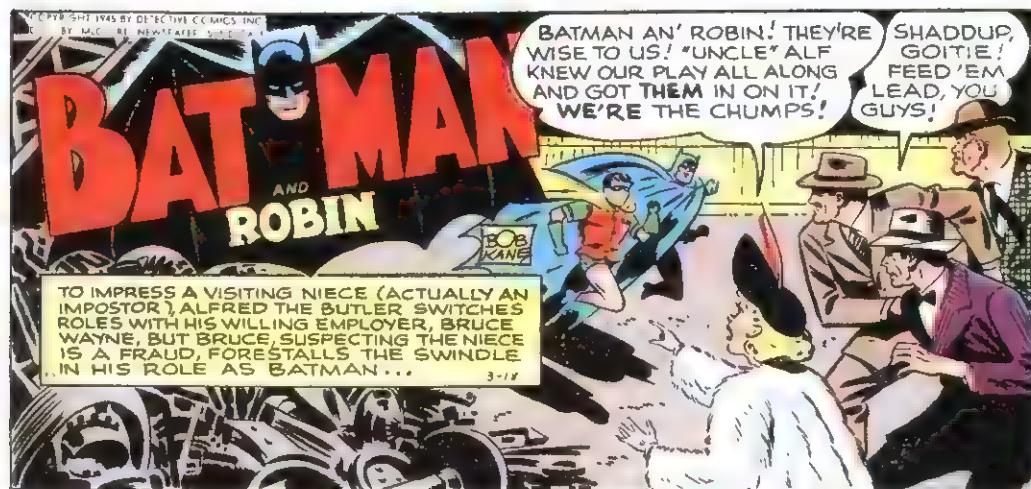


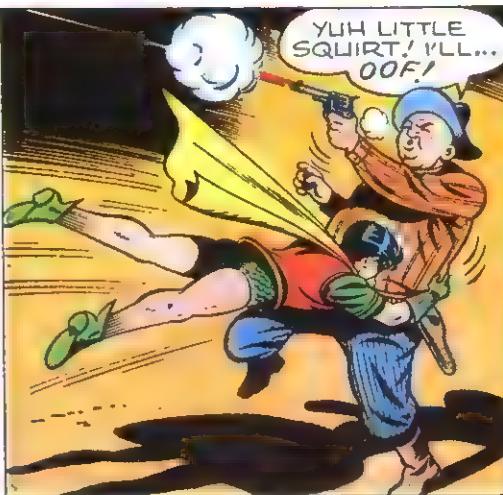
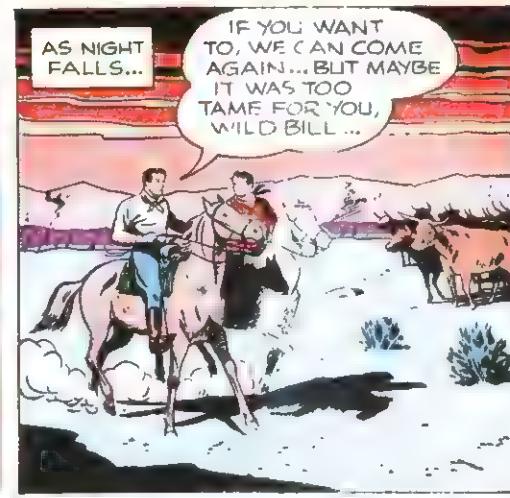
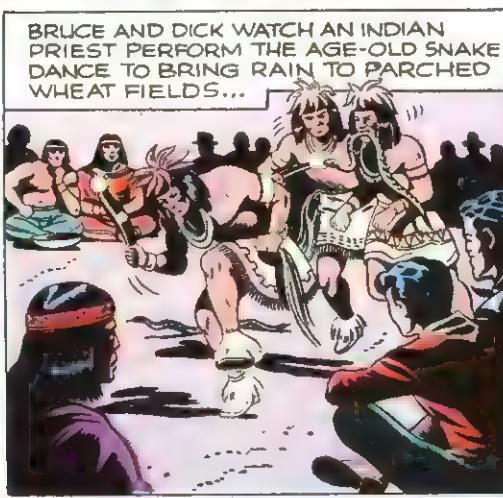
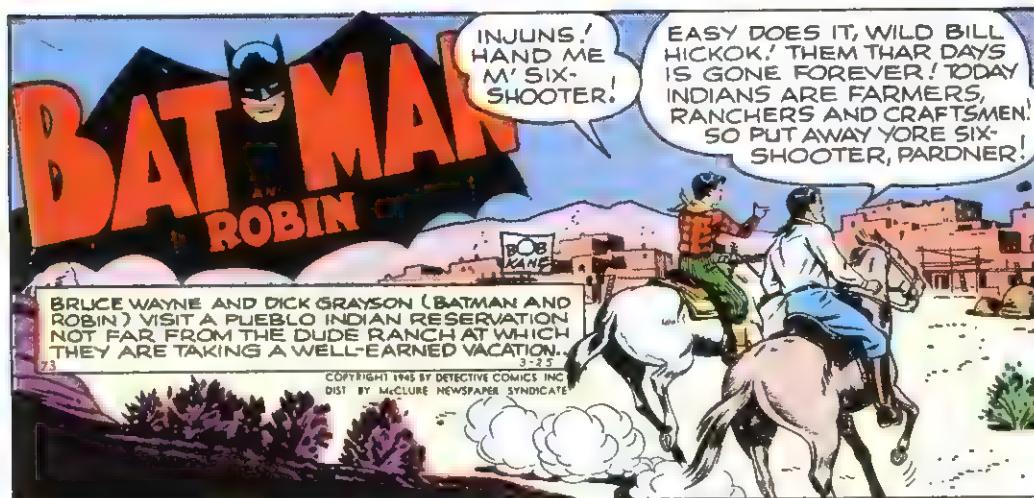


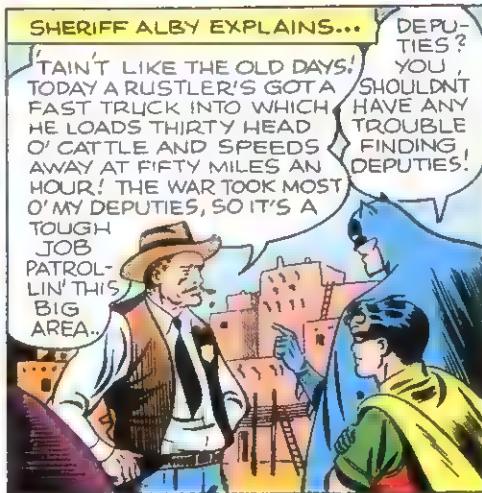
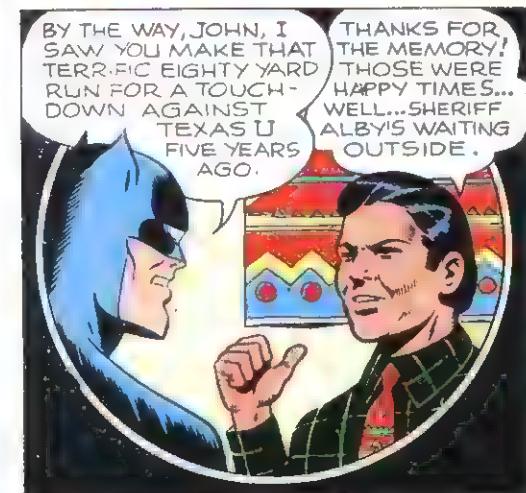
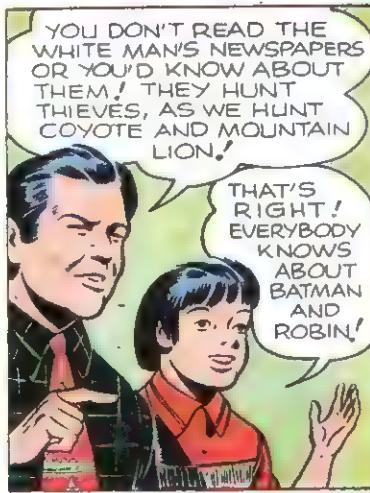
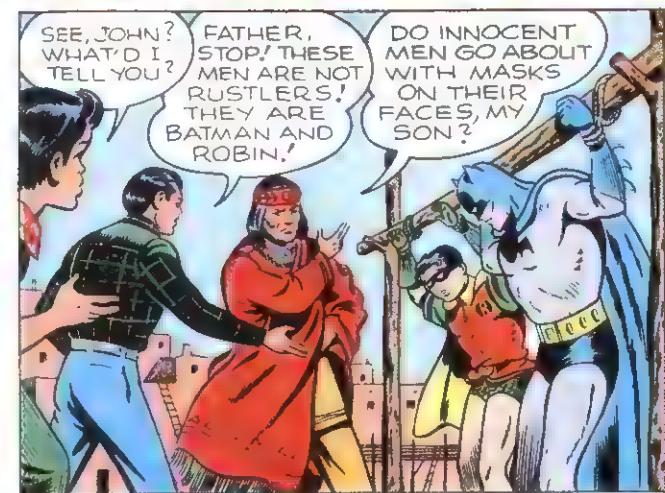
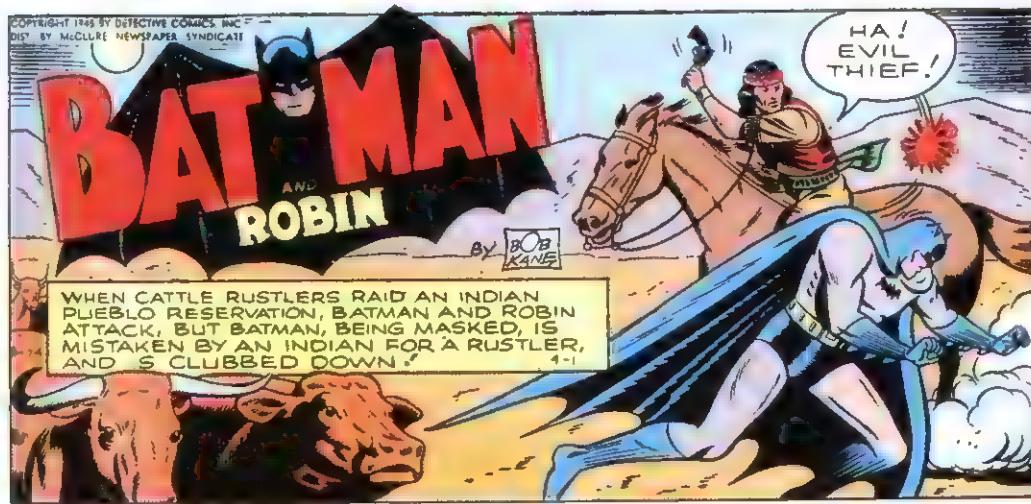


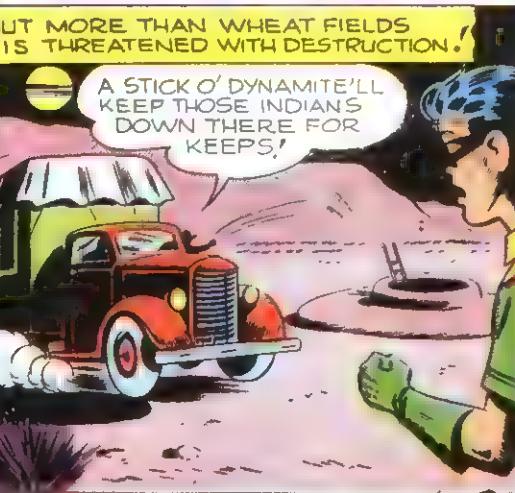
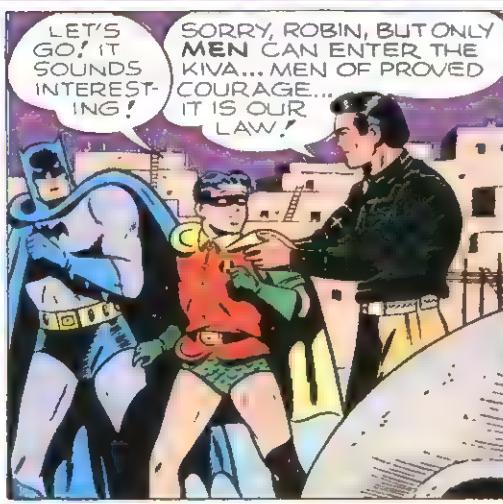
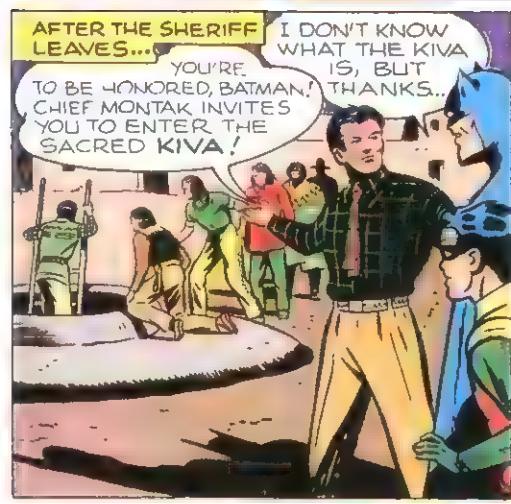
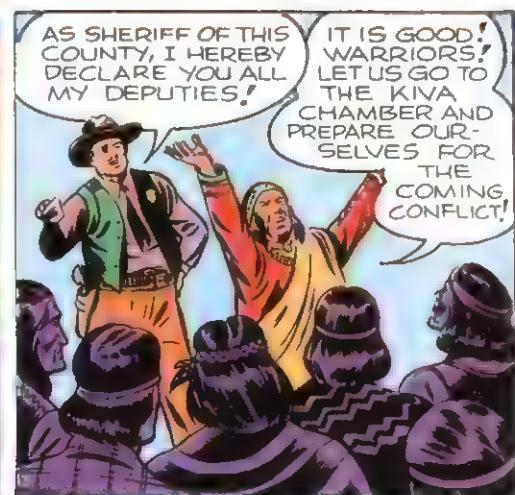
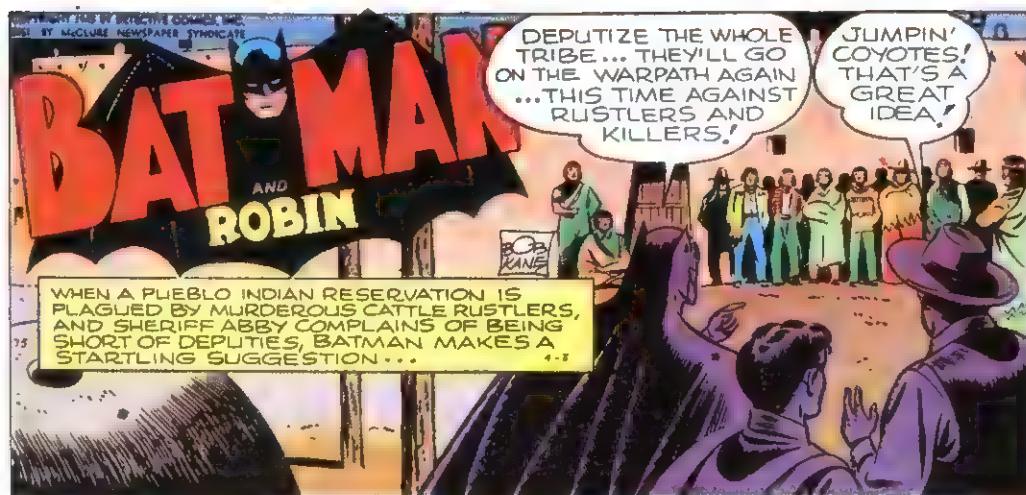


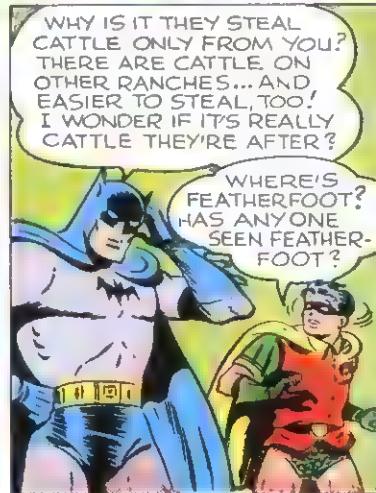
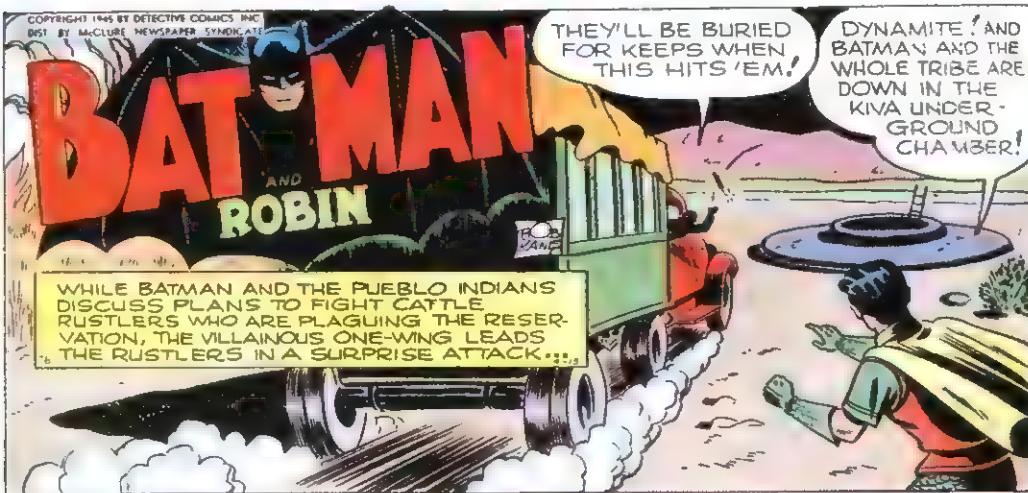




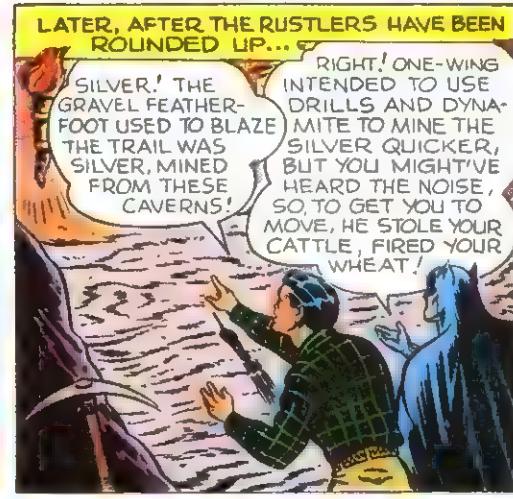
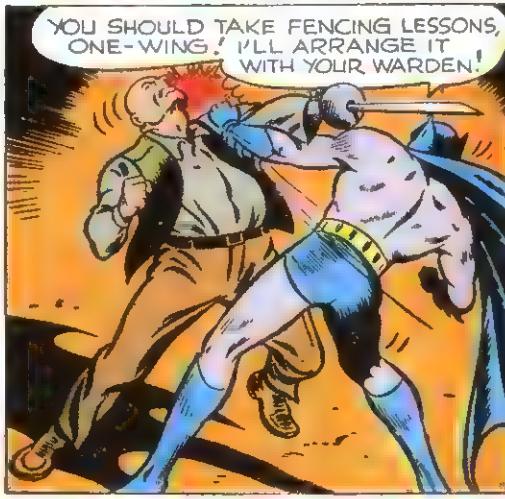
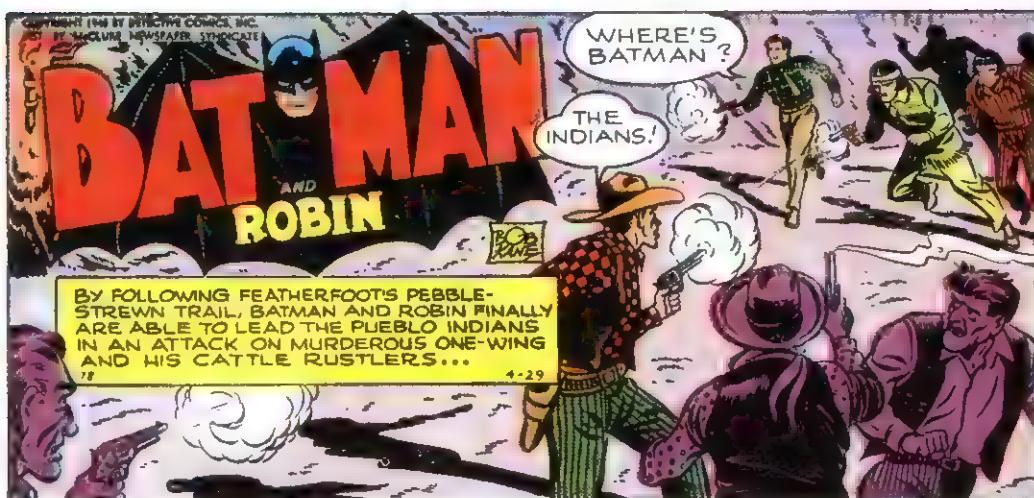




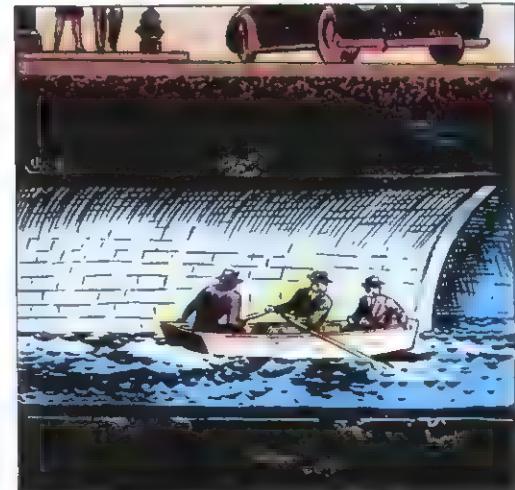
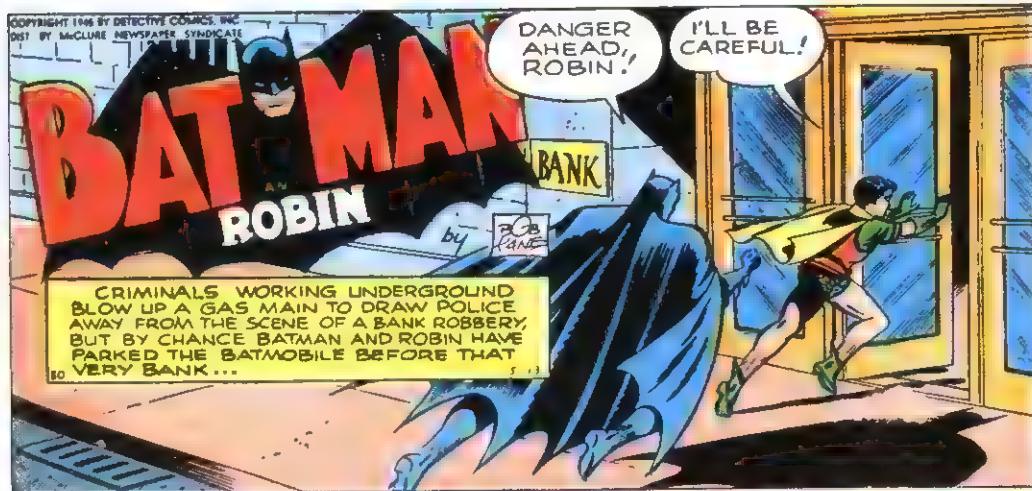


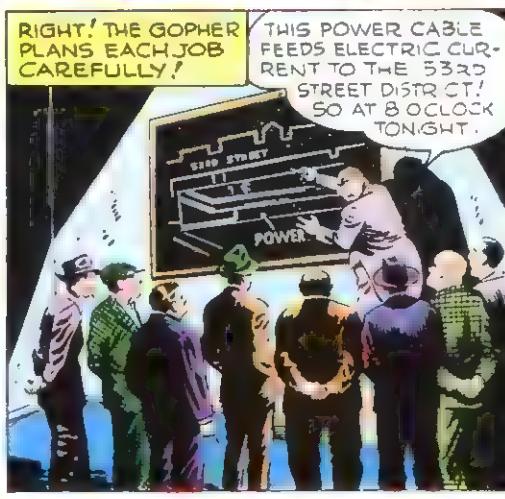
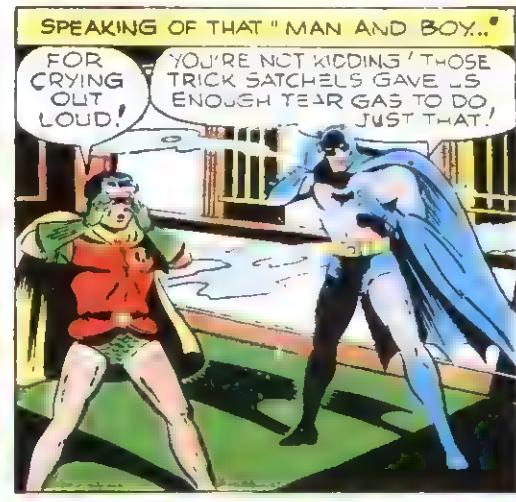
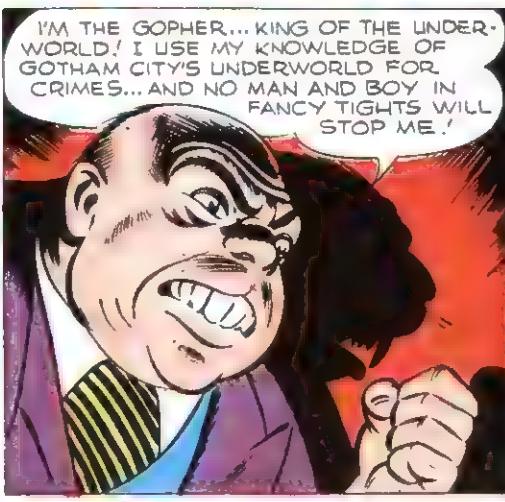
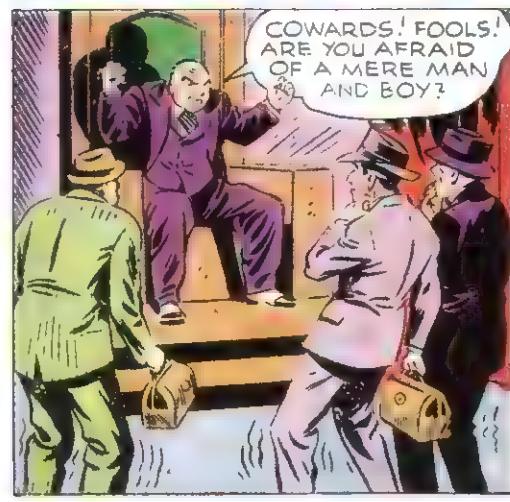
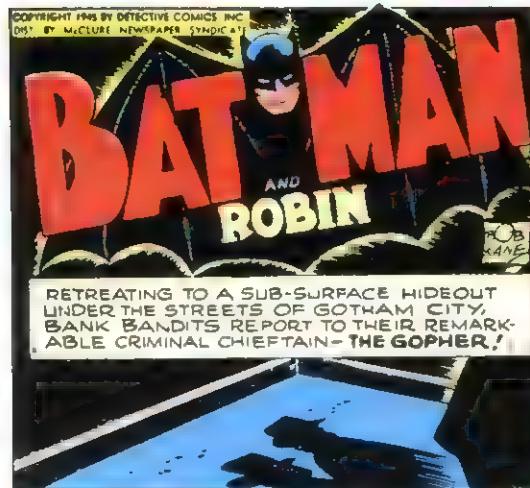












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BATMAN

AND
ROBIN

CLANG-GG

HA, HA! TOO LATE
TO DO THE COPS ANY
GOOD! THE GOPHER
WILL BE PROUD OF
US!

THERE
GOES
THE
ALARM!

AFTER CUTTING OFF AN ELECTRIC POWER CABLE, THE GOPHER'S UNDERGROUND GANG COMPLETES THE LOOTING OF A JEWEL VAULT JUST AS AN EMERGENCY GENERATOR RESTORES THE CURRENT TO THE BURGLAR ALARM.

5-27

SPLENDID, BOYS,
SPLENDID! YOU'LL
GET A BONUS
FOR THIS!

A BONUS? GEE,
GOPHER,
THANKS!

AT THAT MOMENT, A SEWER INSPECTOR ON THE NIGHT SHIFT, MAKING HIS UNDERGROUND ROUNDS, HAPPENS TO PAST THE GOPHER'S HEADQUARTERS.

FUNNY... I COULD'VE SWEARN I HEARD VOICES... HMM... THIS IS THE DOOR TO AN OLD STORE-ROOM...

HEY! WHAT ARE
YOU MEN DOING
IN HERE?

GRAB
HIM,
MITCH!

IT WAS ONLY AN OFF CHANCE ONE
OF YOU SANITATION MEN WOULD
HAPPEN ON THIS PLACE, BUT I
PREPARED FOR IT JUST THE SAME.
MITCH, GET THE TIRE!

WH-WHAT ARE YOU
GOING TO DO?

DO YOUR
STUFF,
MITCH!

LATER... A LIMP BODY IS
PUSHED THROUGH A MANHOLE
ONTO THE GUTTER...

MEANWHILE... AT THE LOOTED VAULT...

GLAD THE COMMISSIONER
CALLED YOU, BATMAN.
THAT POWER FAILURE
WAS MIGHTY CONVENIENT
FOR THOSE BANK
ROBBERS!

YES... AS
CONVENIENT
AS THAT BURSTING
GAS MAIN WAS
FOR THOSE BANK
ROBBERS!

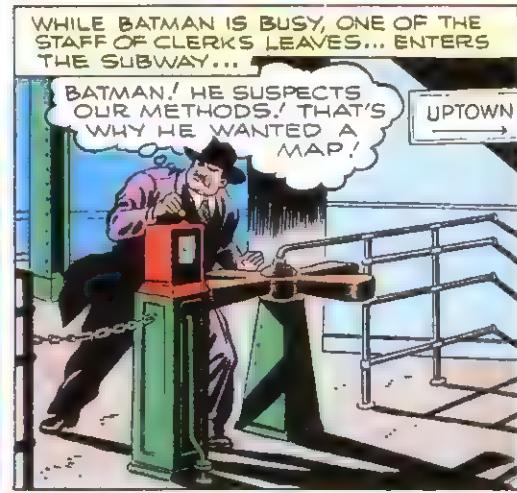
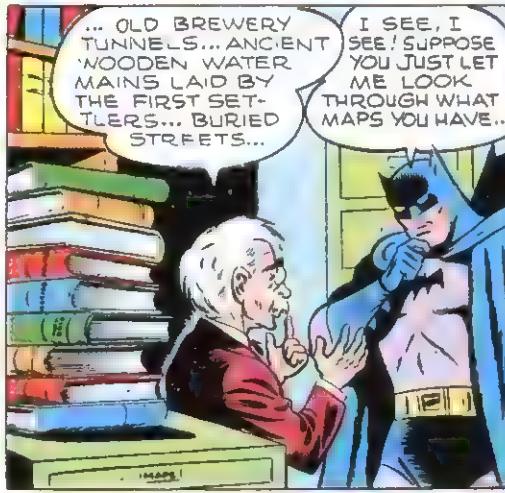
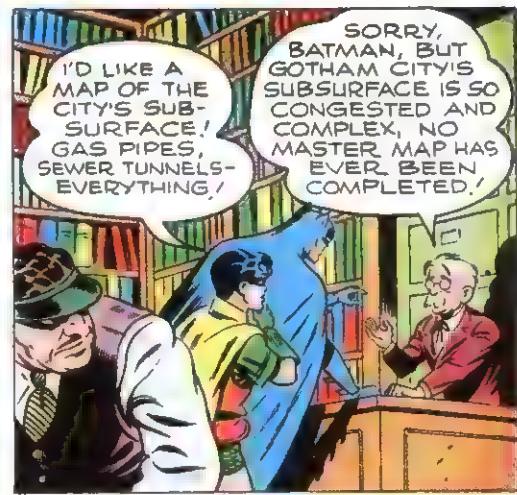
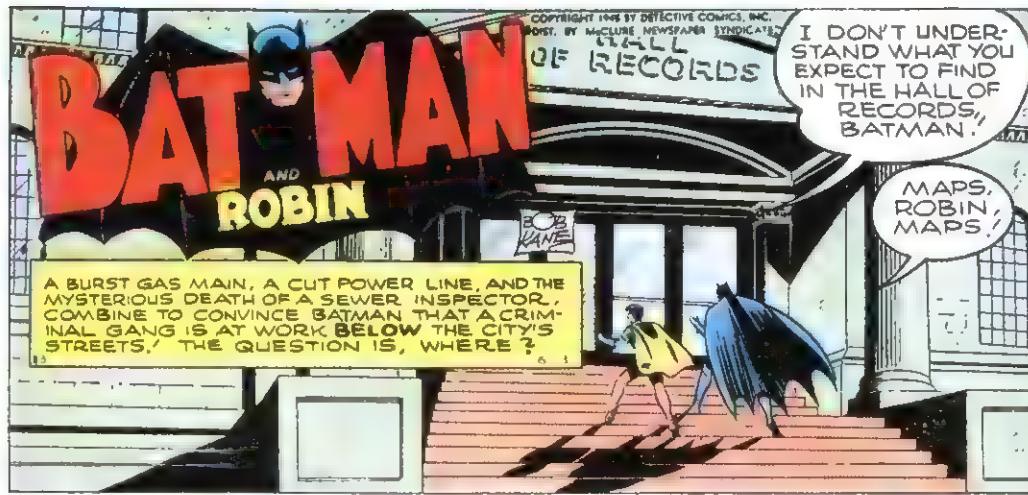
CAPTAIN, WE'VE GOT
A HIT-AND-RUN VICTIM
DOWN THE NEXT
STREET!

I'LL
TAKE A
LOOK!

A HIT-AND-RUN CASE SURE
ENOUGH! YOU CAN SEE THE
TIRE-TREAD MARKS ON HIM!
WHAT'S HIS IDENTIFICATION?

ANTHONY
MAYO... SAN-
ITATION MAN
ATTACHED TO
THE SEWER
DEPARTMENT!

A GAS MAIN, A POWER MAIN, AND
NOW A SEWER INSPECTOR! SO FAR,
EVERYTHING POINTS **BELLOW THE
SURFACE**! COME ON, ROBIN,
WE'RE GOING TO THE HALL OF
RECORDS TO SEE A MAN ABOUT
SOME MAPS!



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BATMAN AND ROBIN

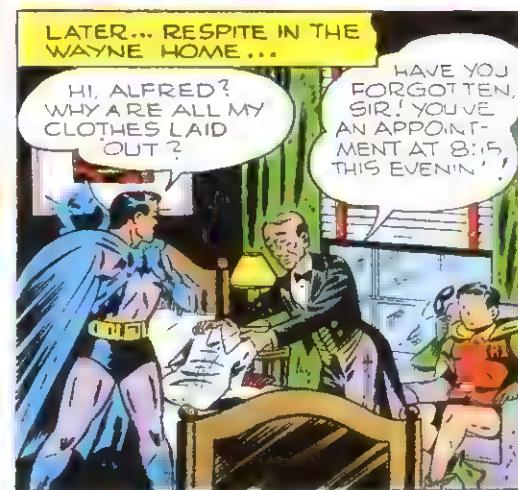
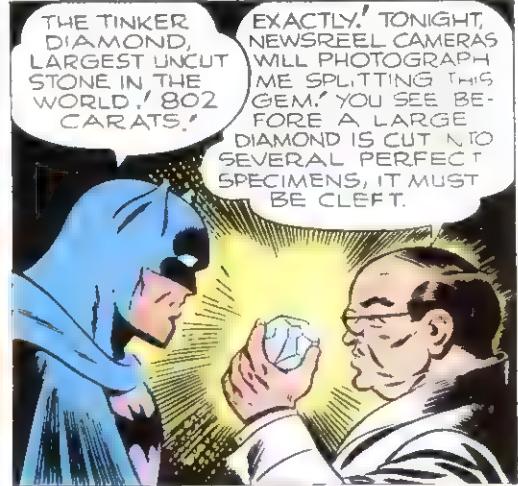
BOB KANE

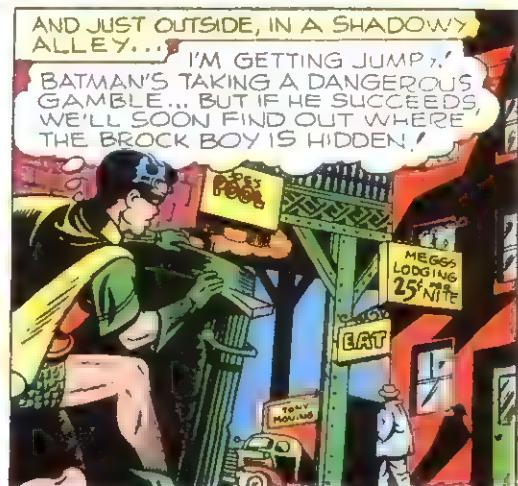
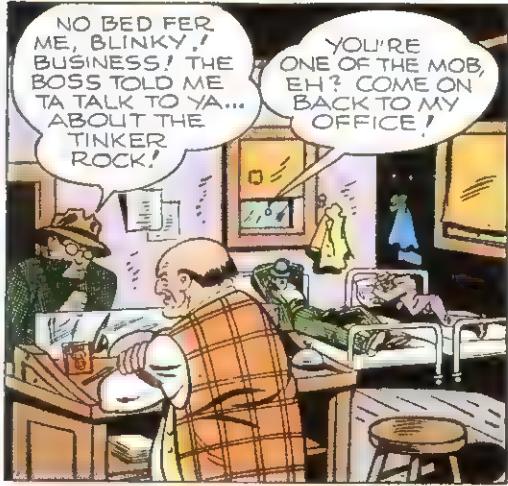
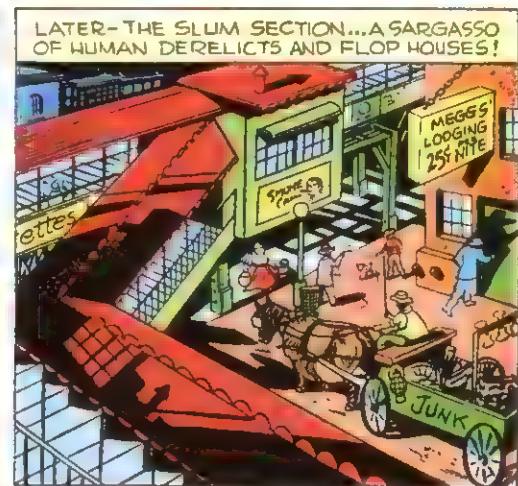
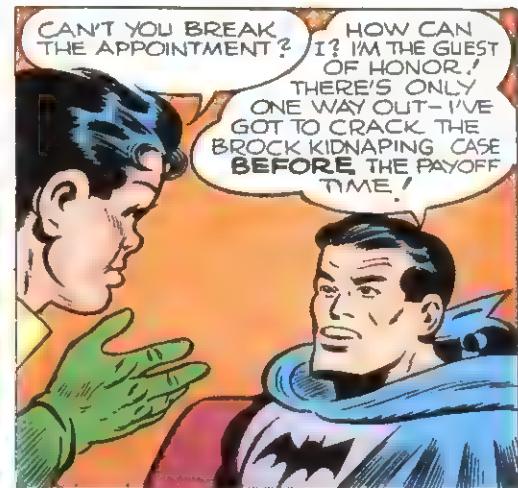
CONVINCED THAT BANDITS WHO HAVE COMMITTED A SERIES OF CRIMES ARE HIDING BELOW THE CITY'S STREETS, BATMAN AND ROBIN GO UNDERGROUND AND WALK INTO AN AMBUSH...

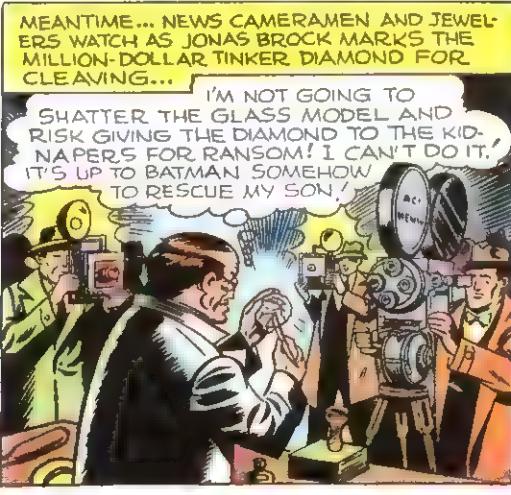
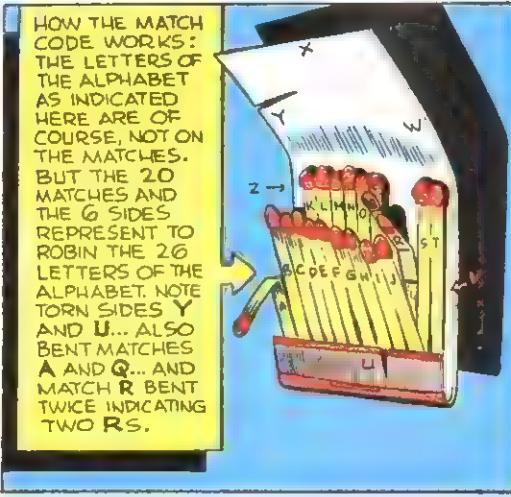
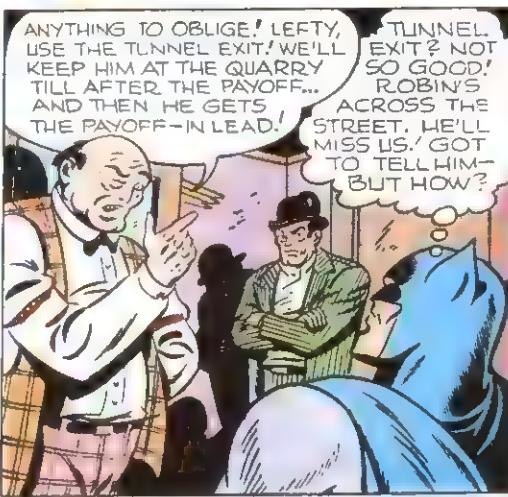
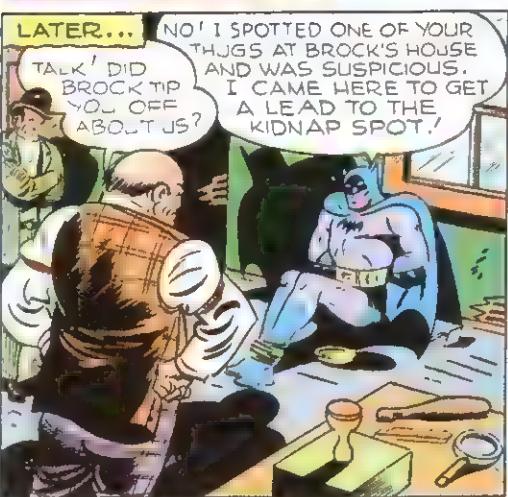


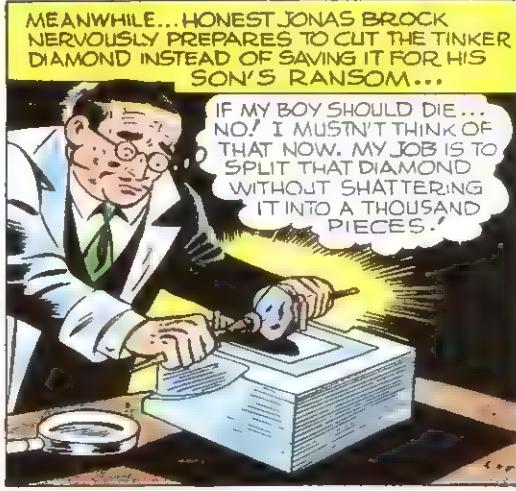
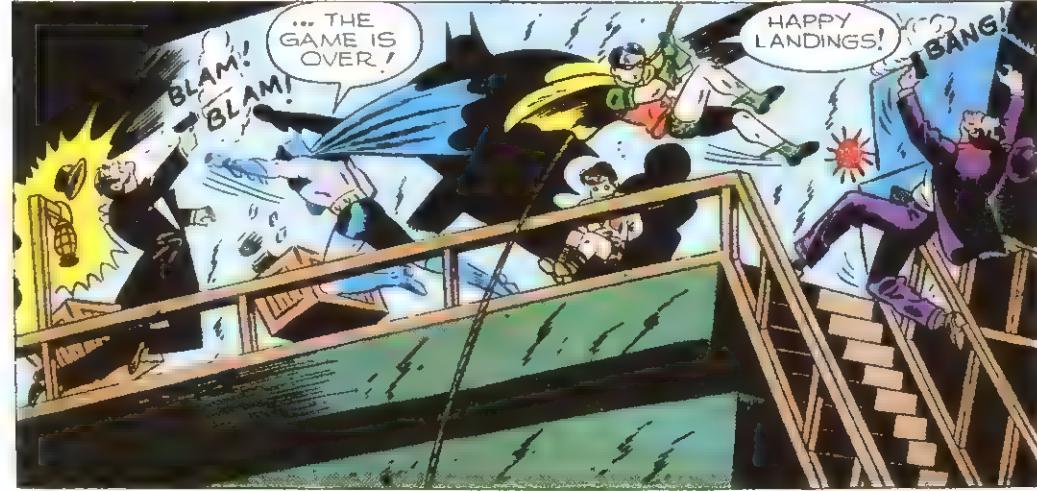
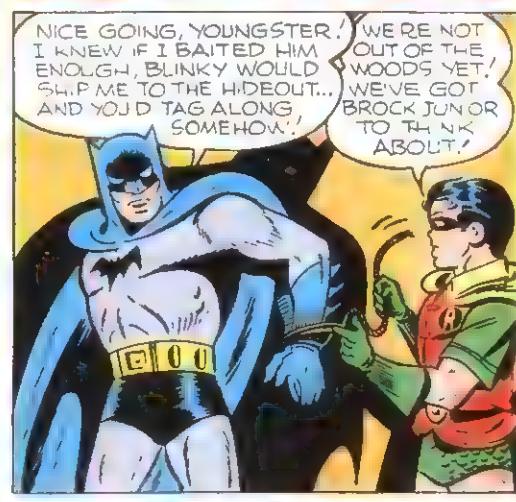
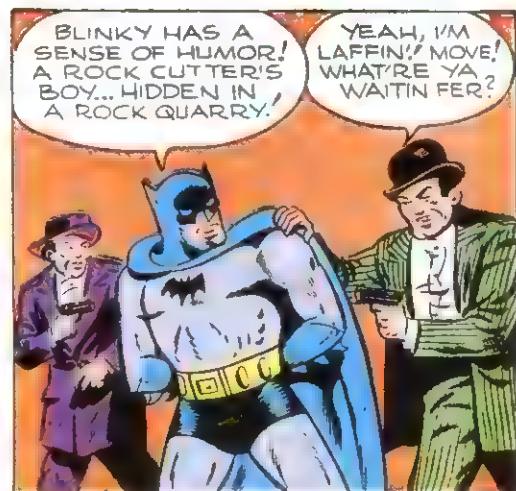


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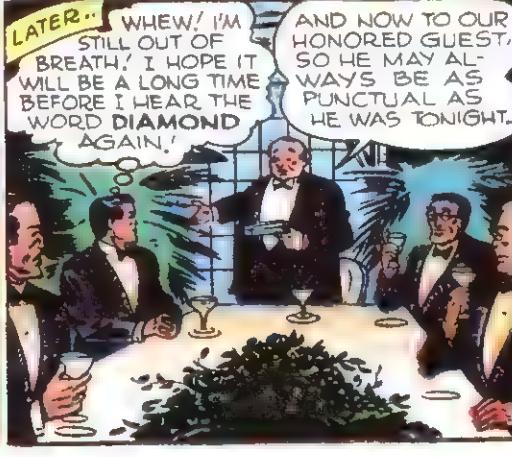
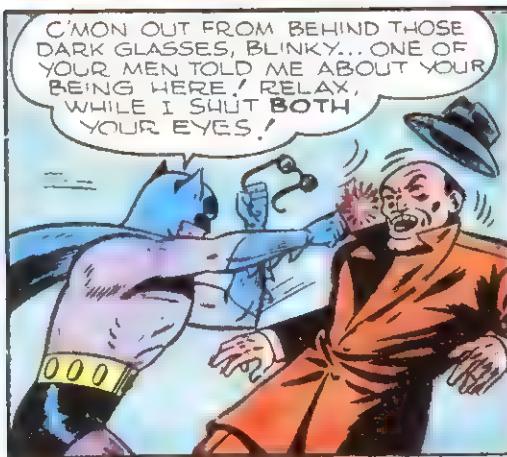
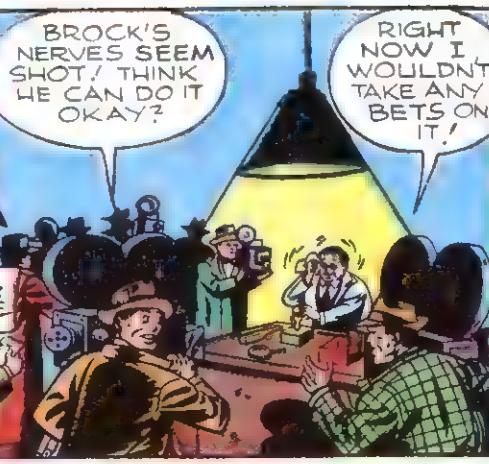
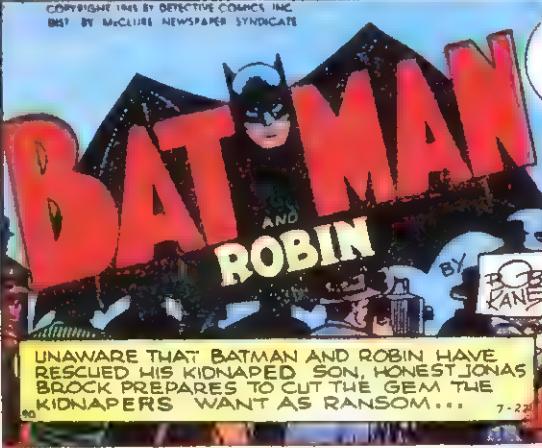


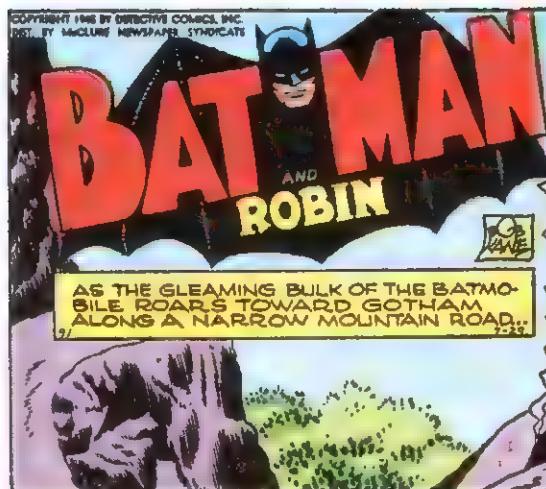




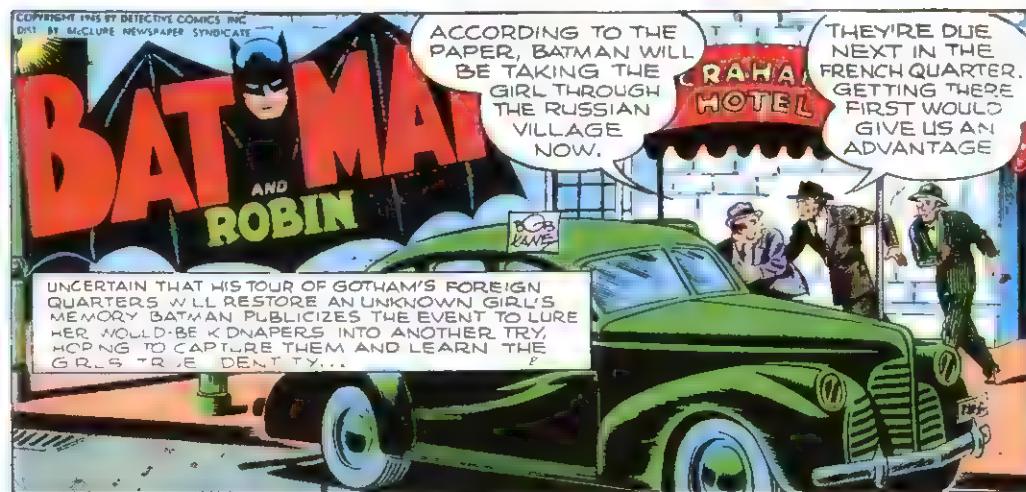


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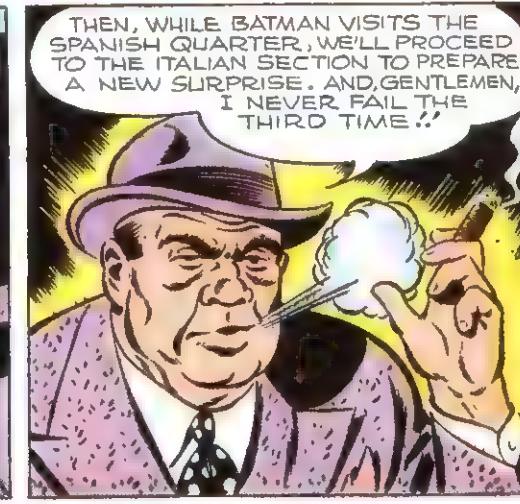
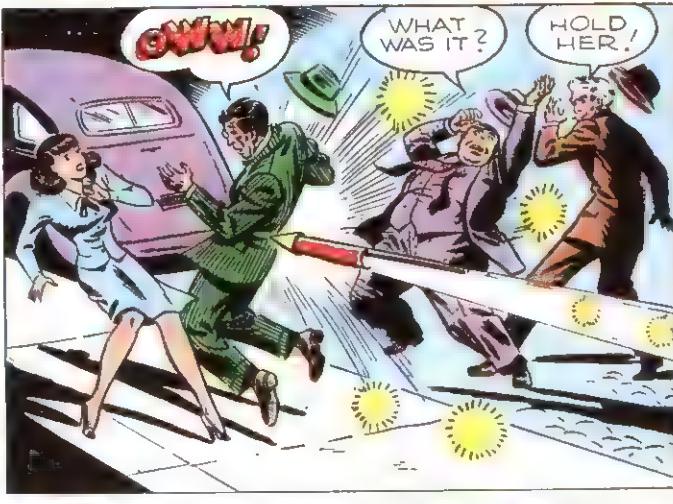
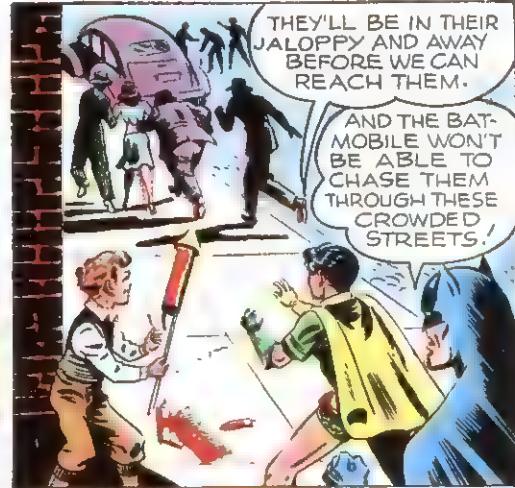
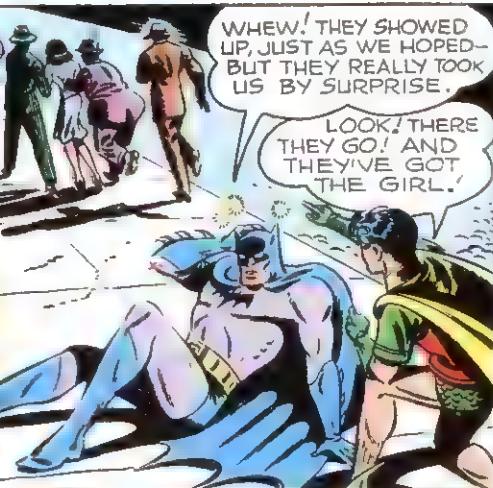


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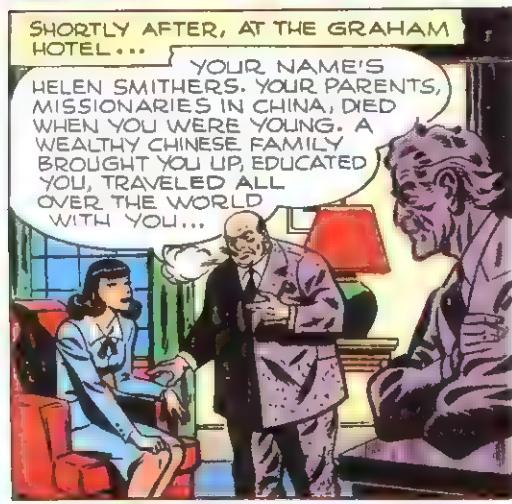
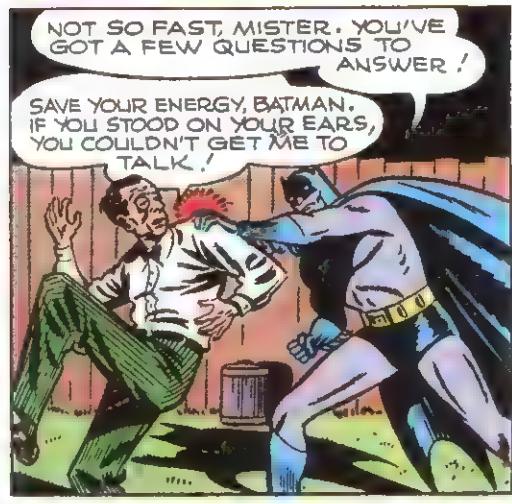
BAT-MAN AND ROBIN

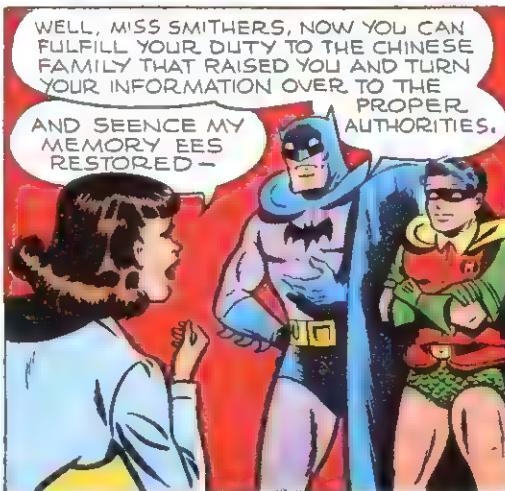
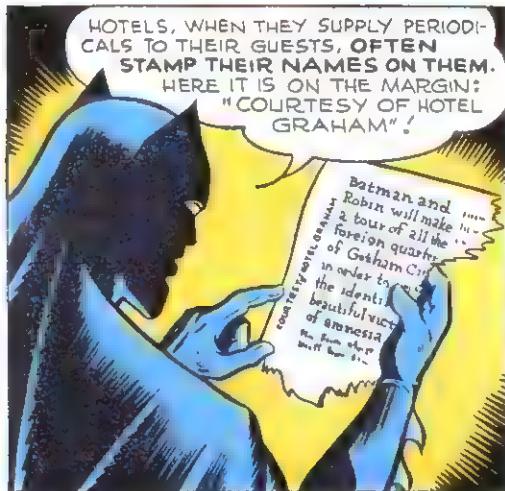
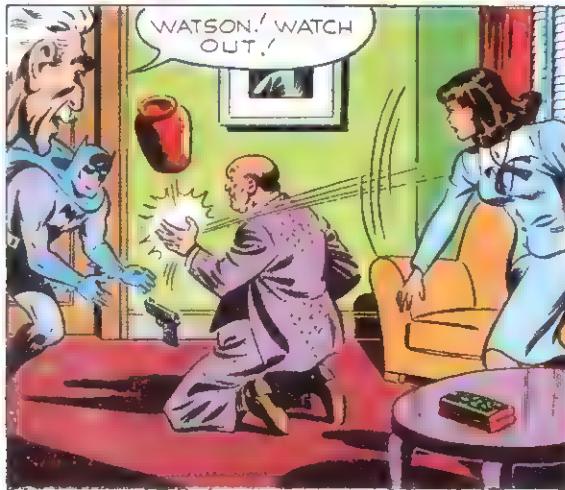
BOB KANE

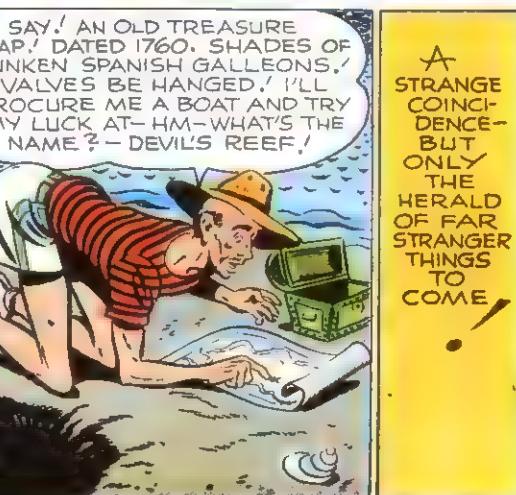
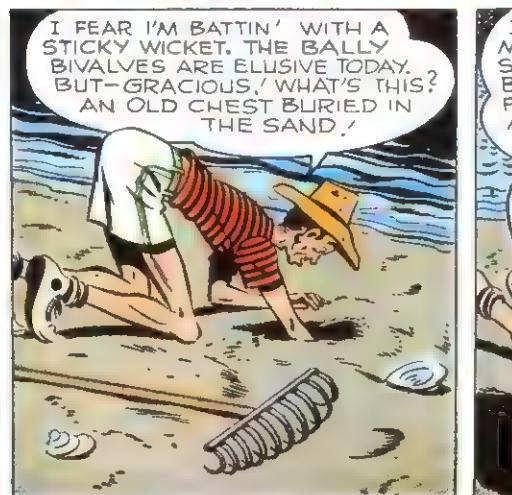
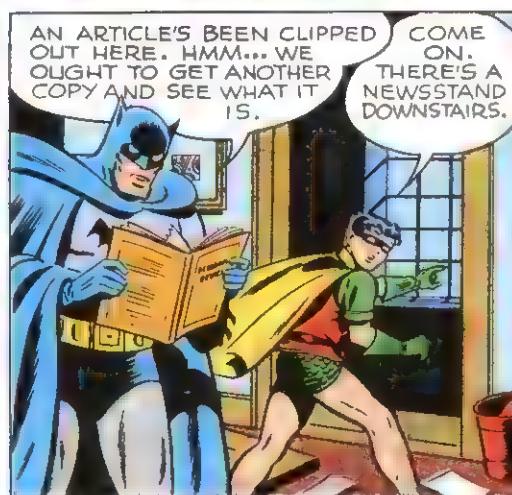
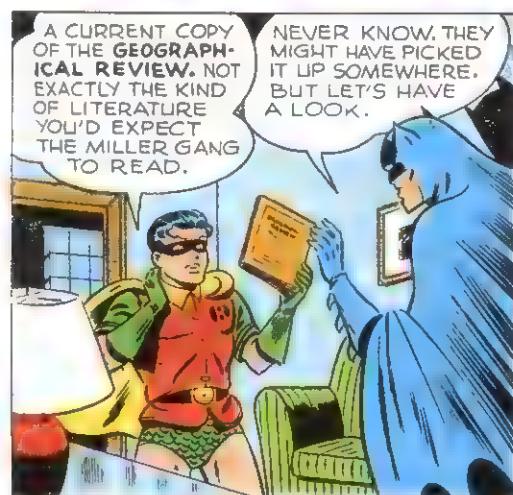
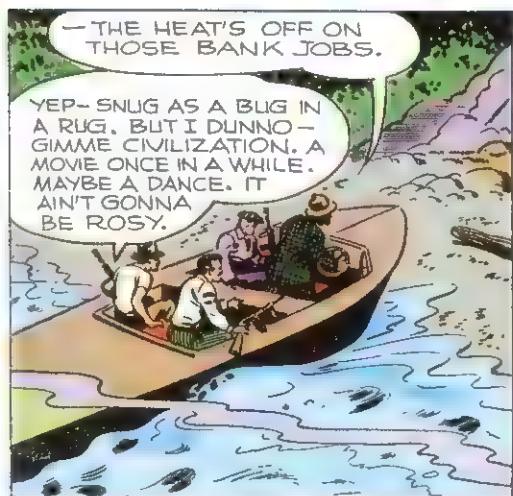
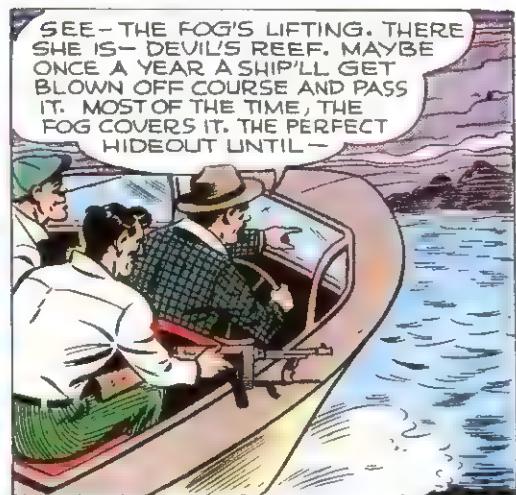
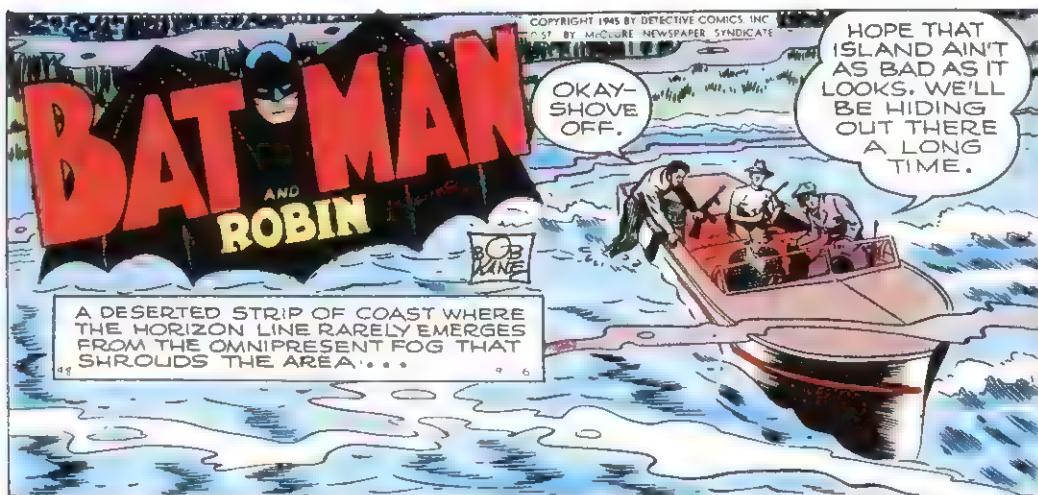
AFTER HAVING BLINDED AND OVERCOME BATMAN AND ROBIN WITH FIREWORKS DURING A CELEBRATION IN THE FRENCH QUARTER, THE MYSTERIOUS STRANGERS MAKE OFF WITH "THE UNKNOWN GIRL."











BATMAN AND ROBIN

DEVIL'S REEF - WHERE OUTLAWS SEEK REFUGE FROM JUSTICE, UNAWARE OF THE CLUE THAT BRINGS BATMAN AND ROBIN AFTER THEM . . .

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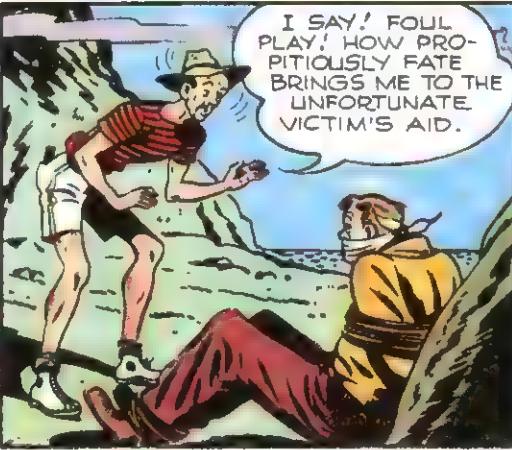
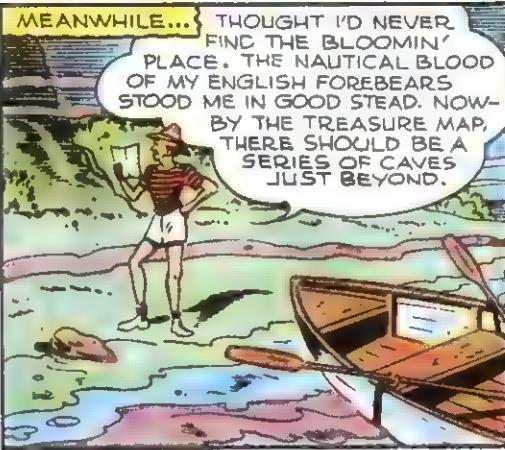
HEY - WHERE ARE YOU? CAN'T SEE A THING IN THIS ROTTEN FOG.

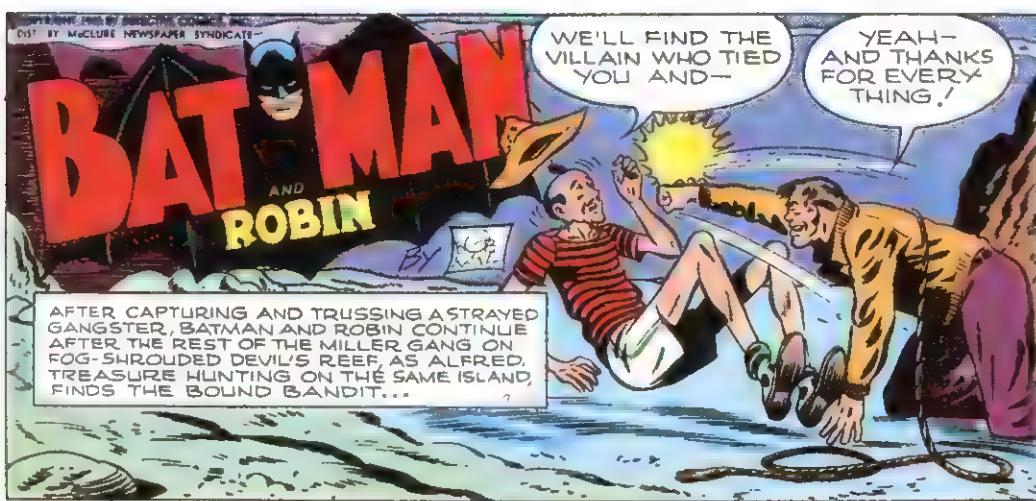
RIGHT HERE! AND WE DON'T NEED THEM TENTS. LOOK AT WHAT I FOUND! COZY AS A PALACE!

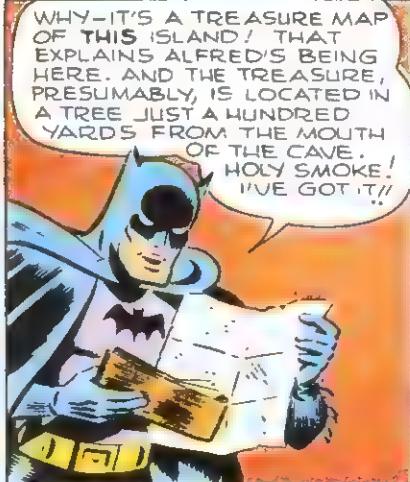
SEE! AND THEM PHOSPHORESCENT WALLS GIVE PLENTY OF LIGHT. WE CAN HOLE UP HERE FOR WEEKS.

JEFF! WHERE'S THAT? IDIOT?

LOOKS GOOD TO ME.

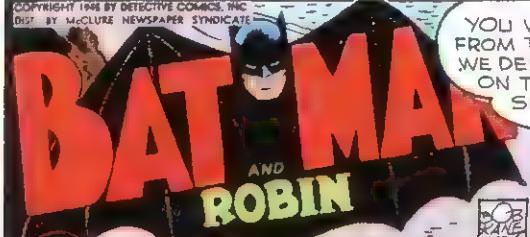








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YOU WON'T GET AWAY FROM THIS ISLAND SO EASILY. WE DESTROYED THE BOATS ON THE BEACH TO MAKE SURE OF THAT.

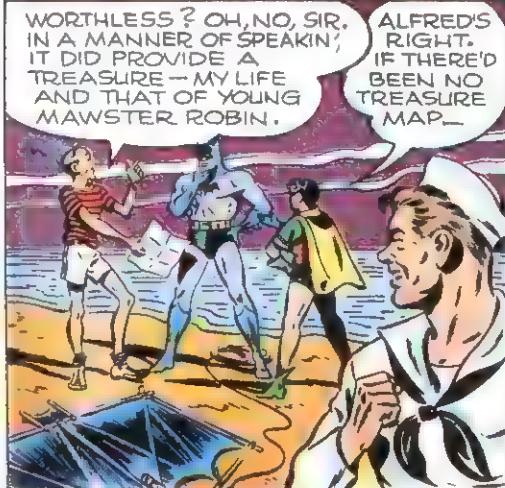
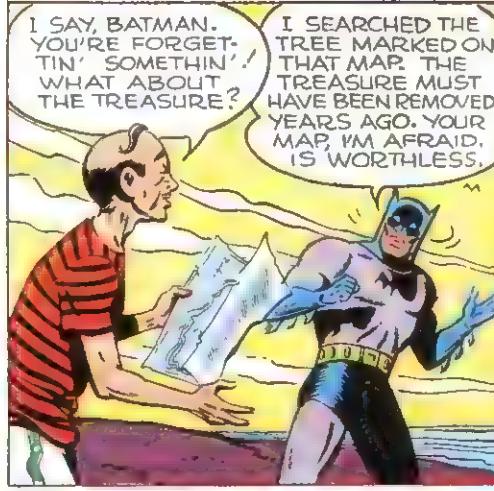
I DON'T FOOL SO EASILY, MILLER. YOU WOULDN'T HAVE CUT OFF YOUR OWN CHANCE OF ESCAPE -

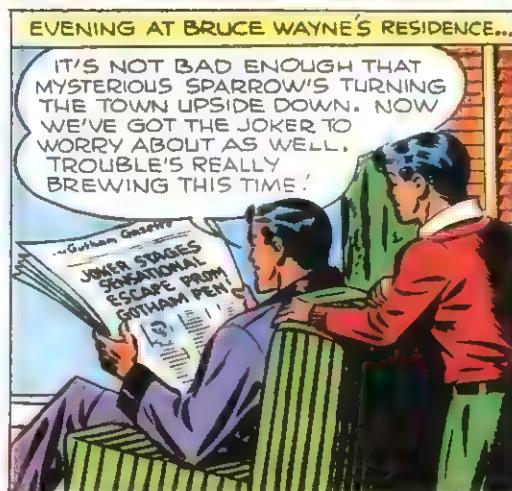
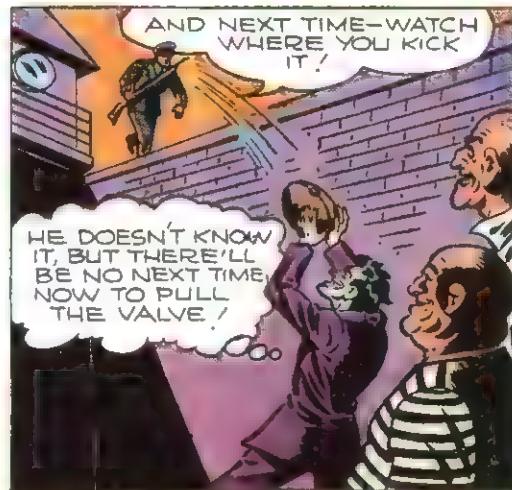
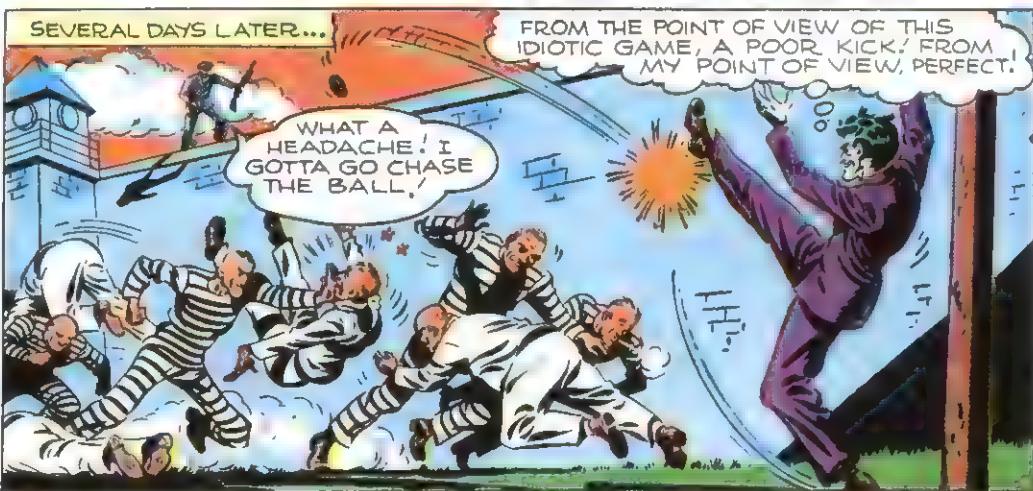
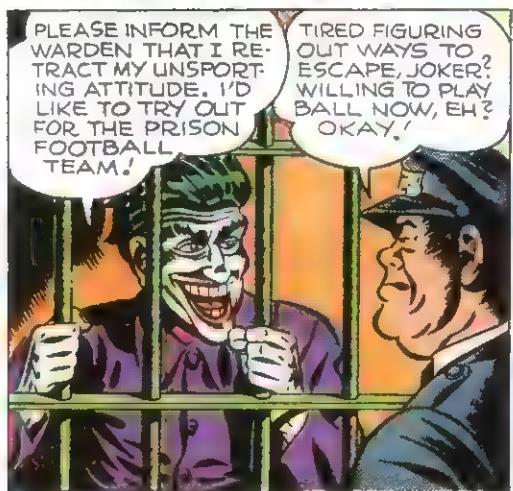
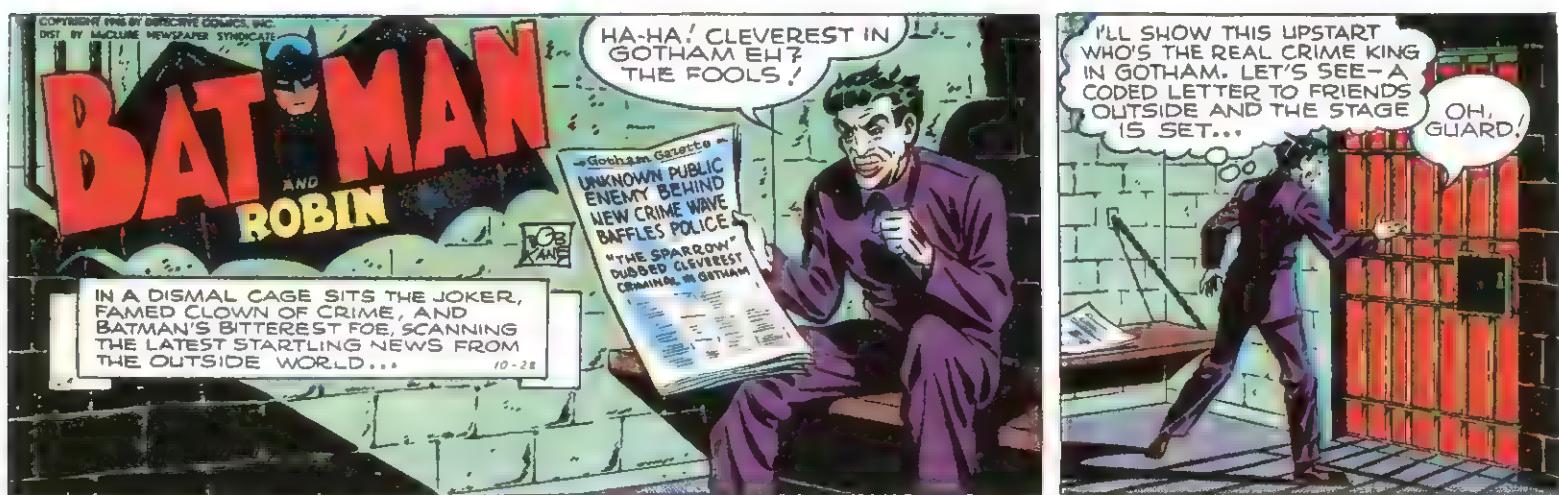
BY DAMMING UP THE CLEFT OF A WATERFALL, ALFRED AND ROBIN RELEASE A FLOOD THAT HELPS OVERWHELM THE MILLER GANG, WHO, SEEKING THE TREASURE ON ALFRED'S MAP, REMOVE THE BOULDER SEALING THE INNER CAVE...

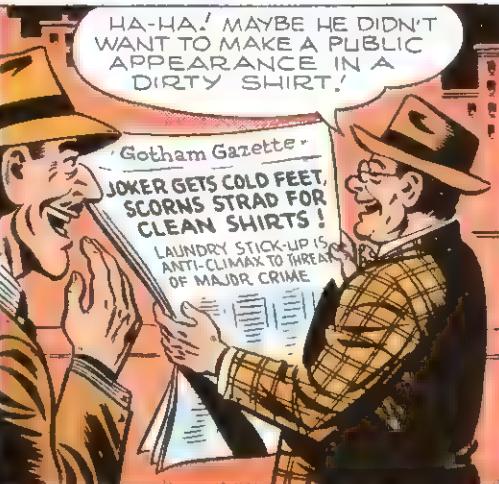
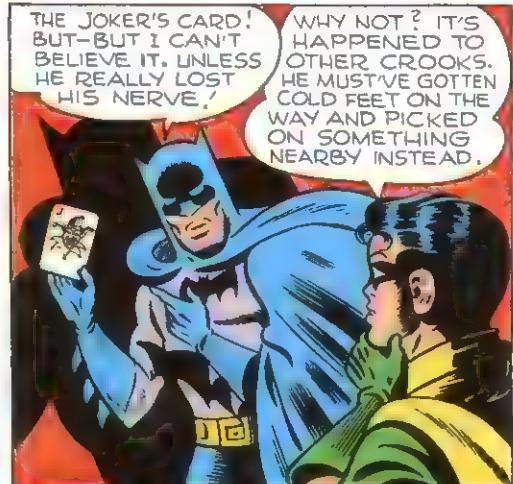
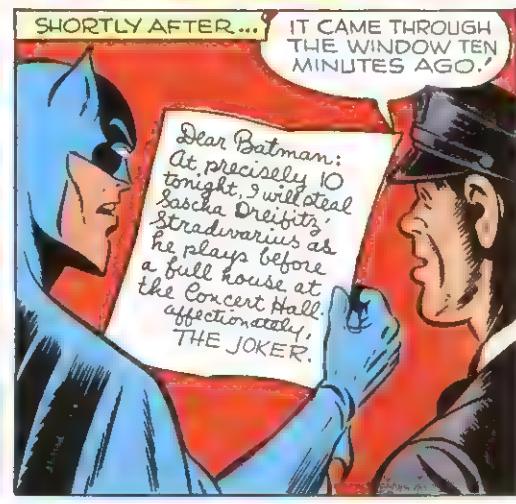
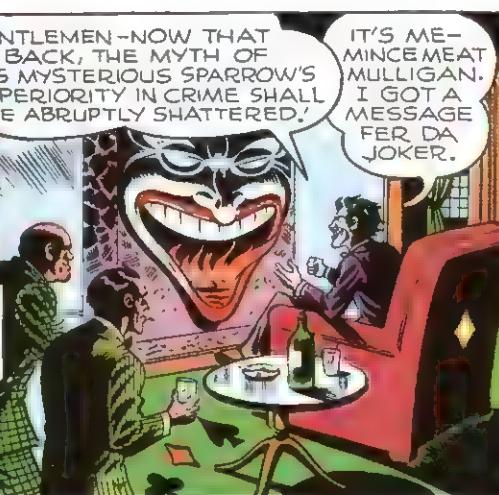
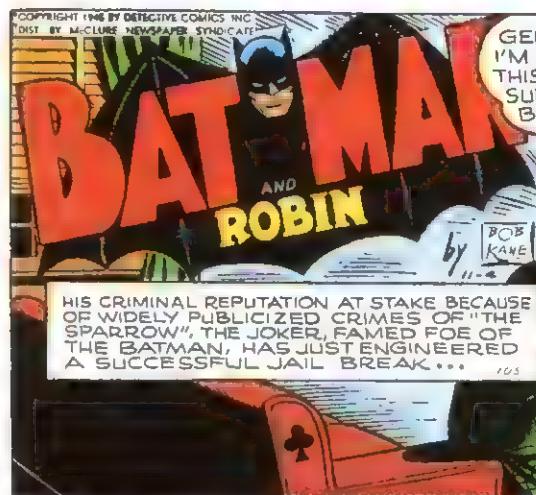


-BY DESTROYING YOUR OWN BOAT!

TRUE ENOUGH - BUT WE REMOVED THE DISTRIBUTOR HEAD AND BURIED IT! THE MOTOR'S USELESS AND THE BOAT'S TOO BIG TO ROW - SO YOU'RE STUCK HERE!

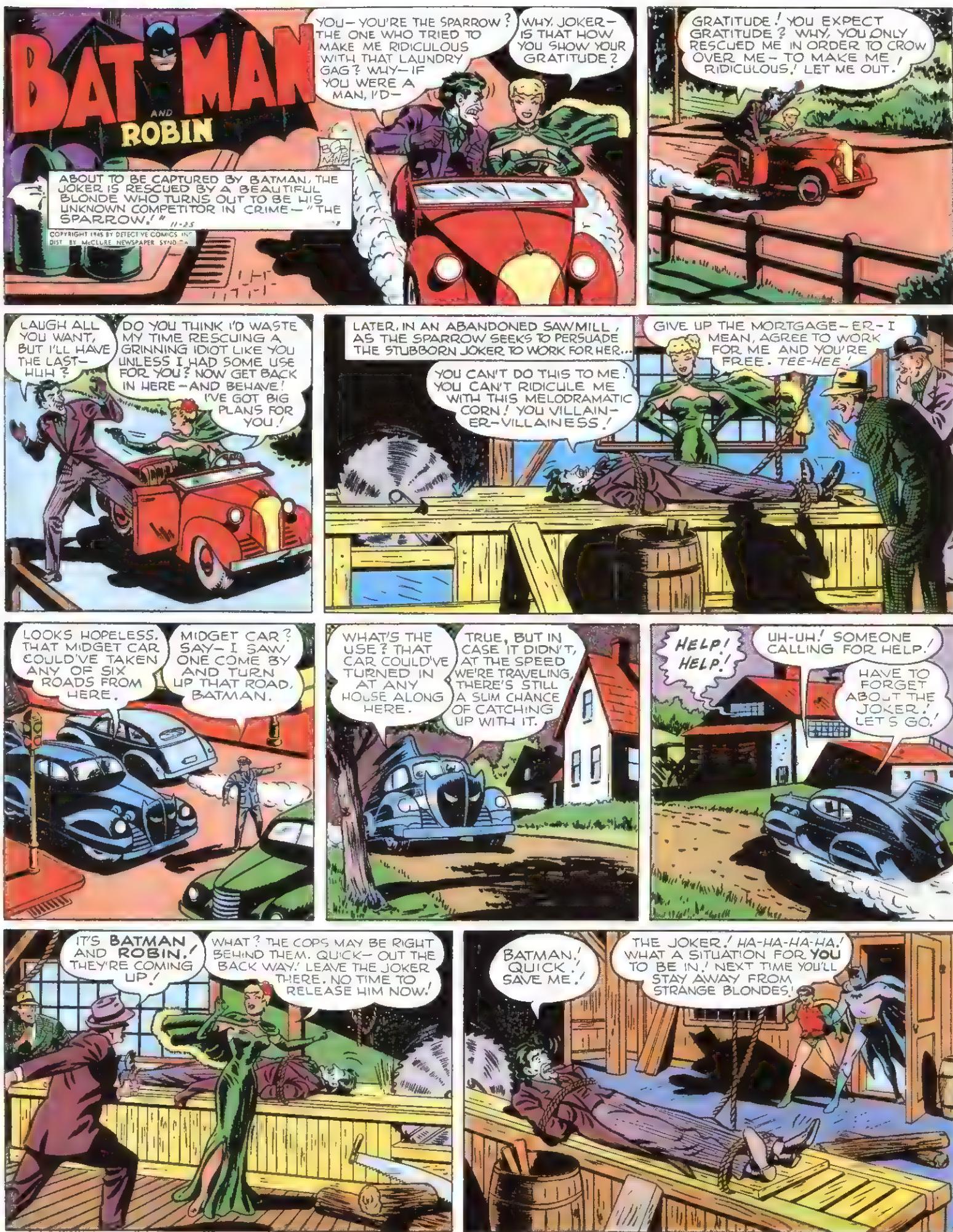




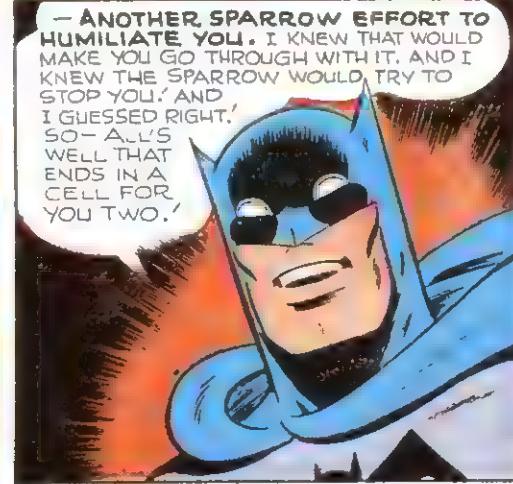
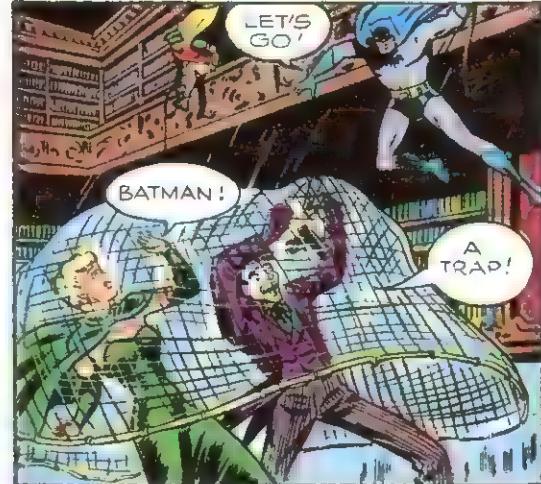
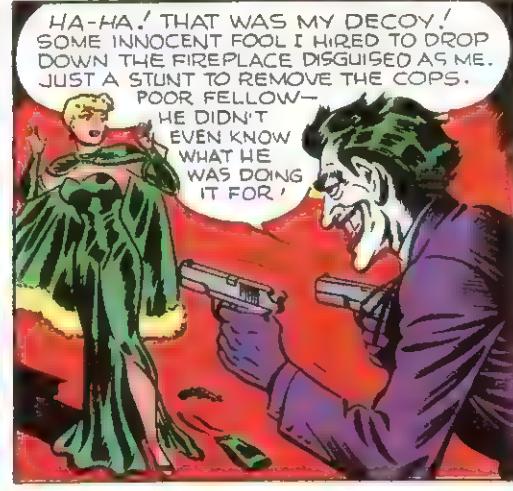
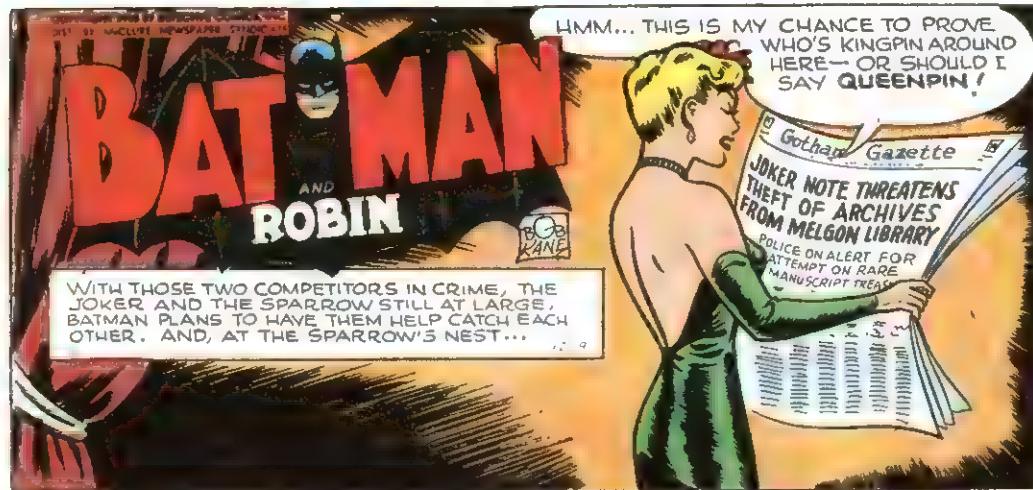


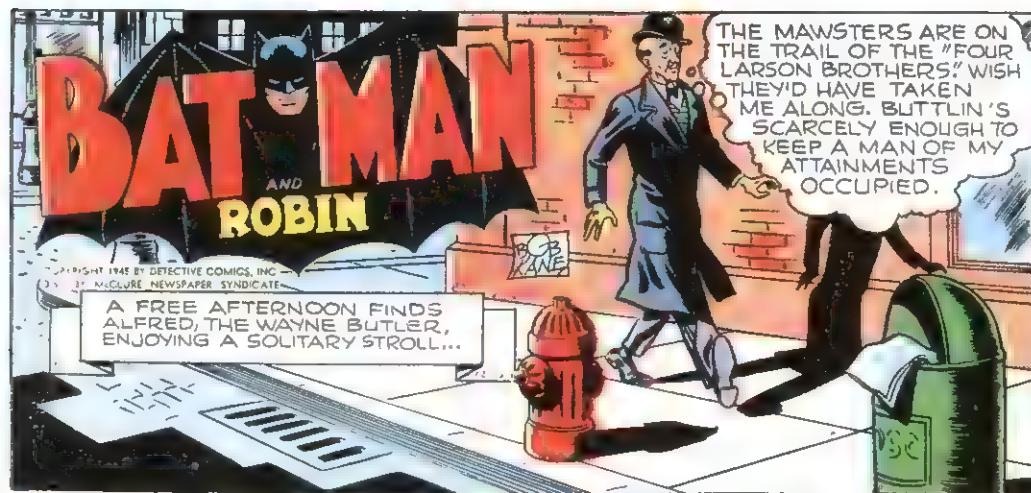




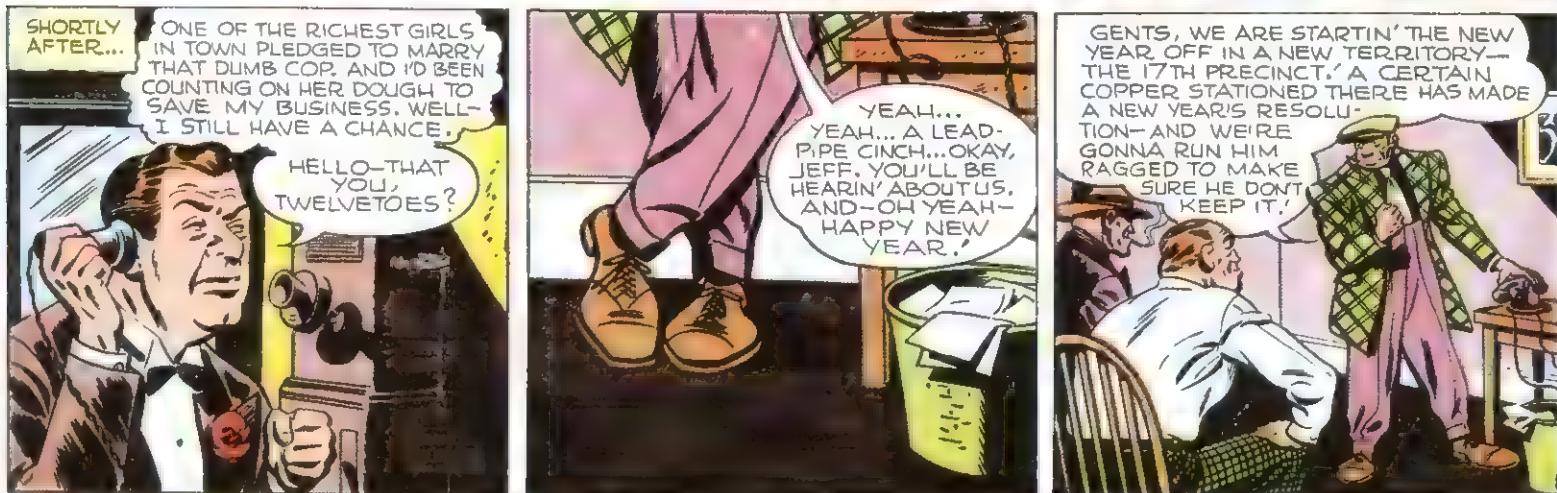
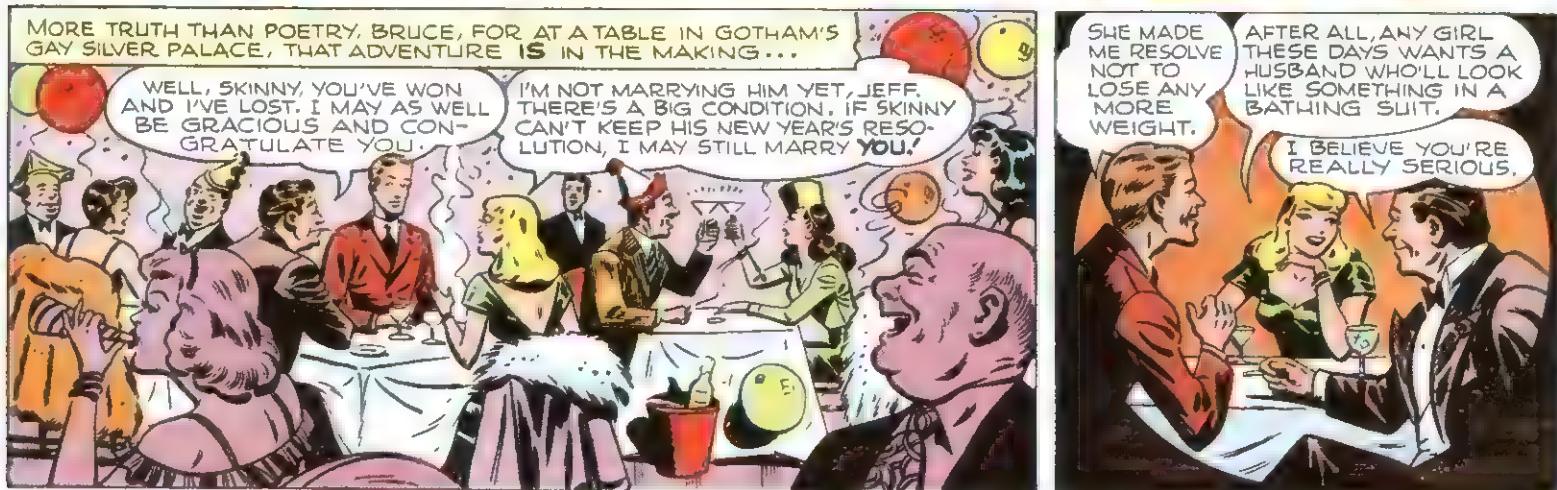


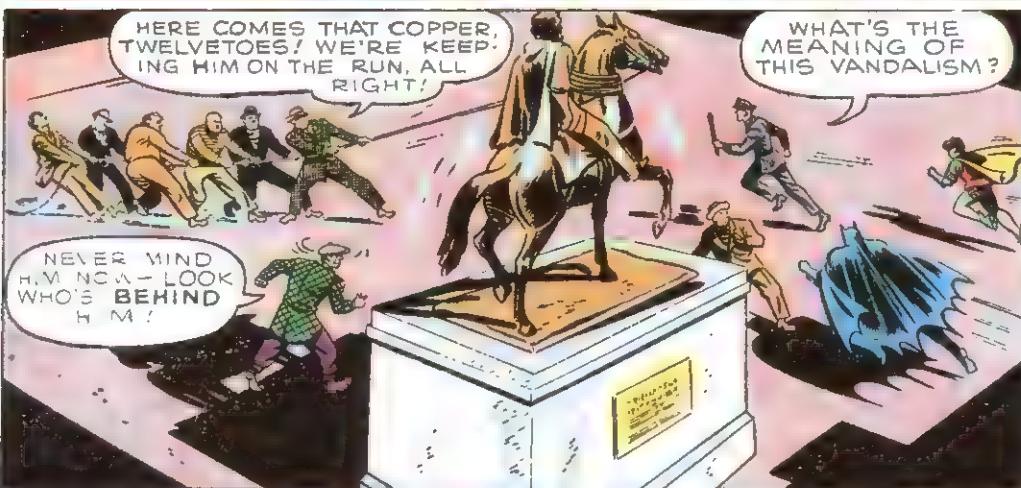
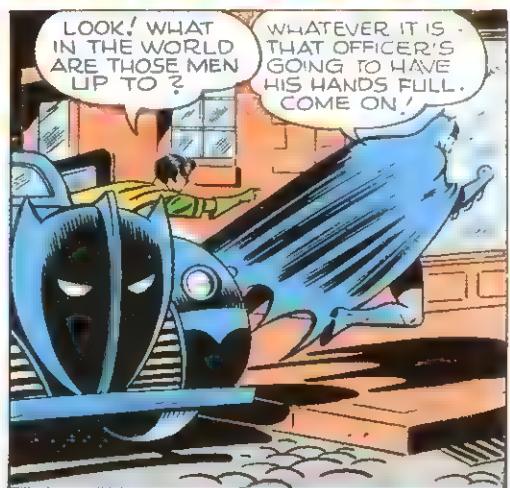
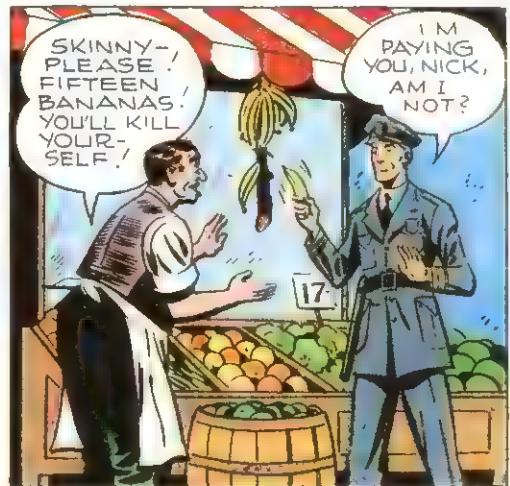
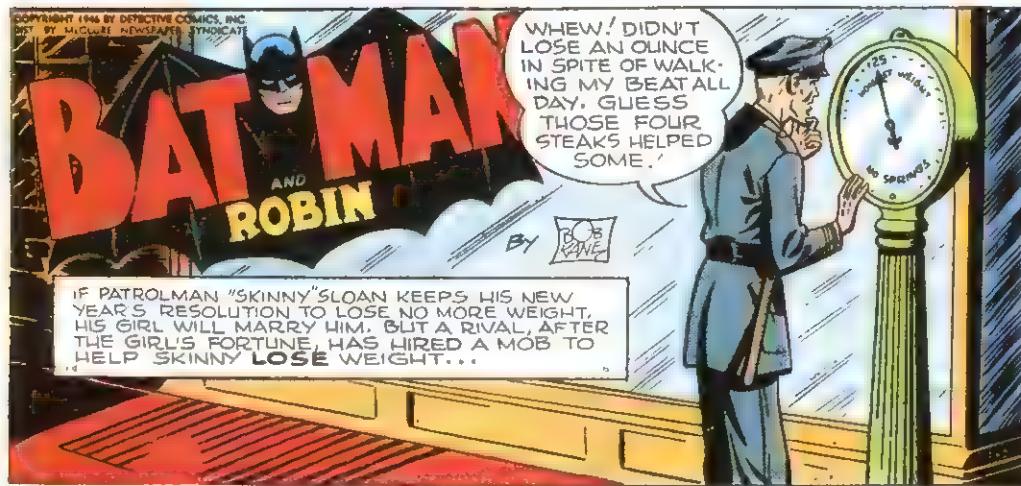












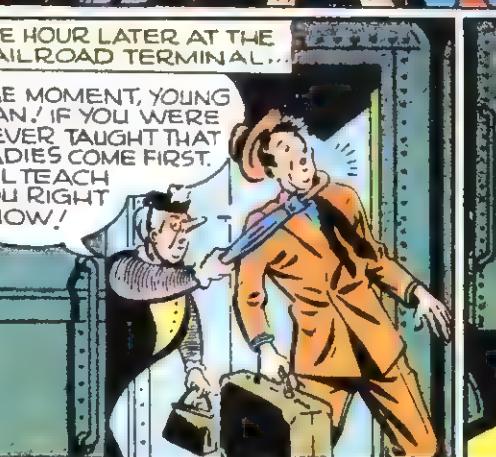
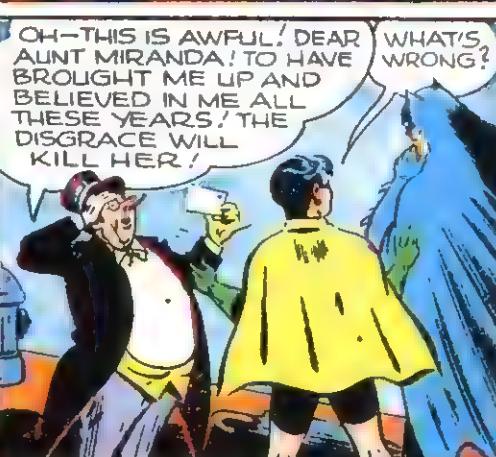
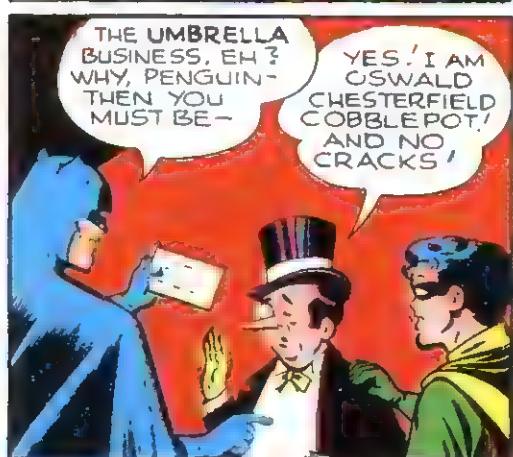
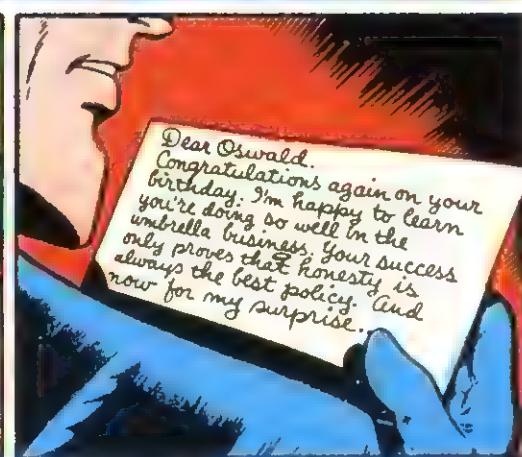
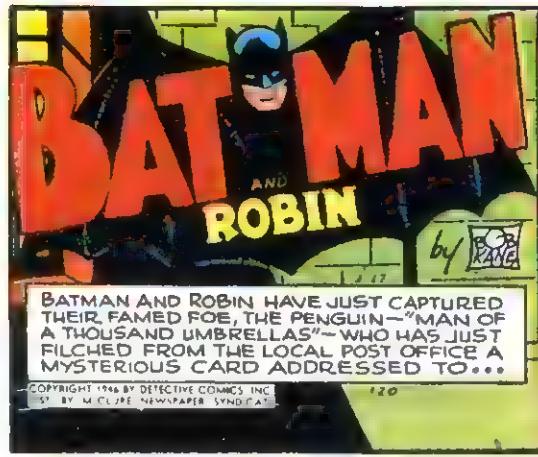




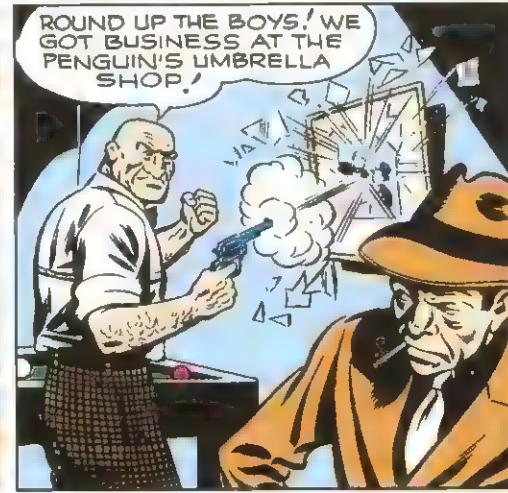
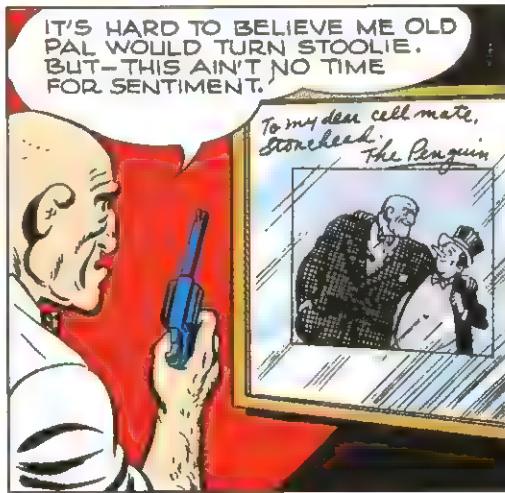
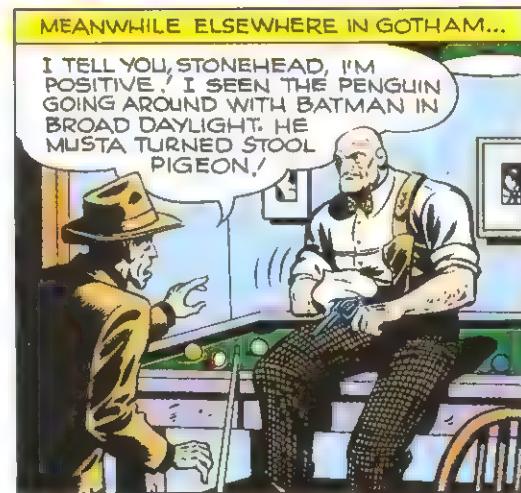
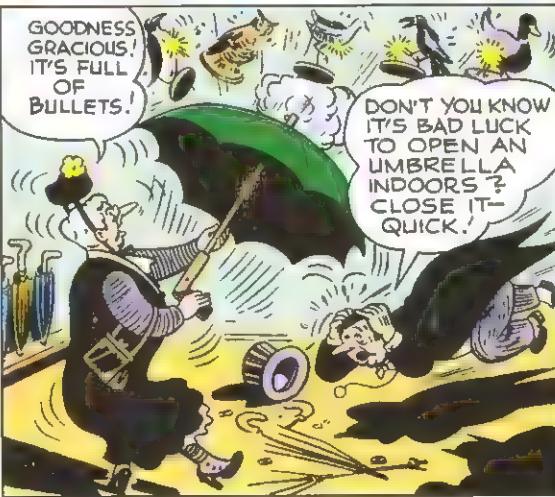
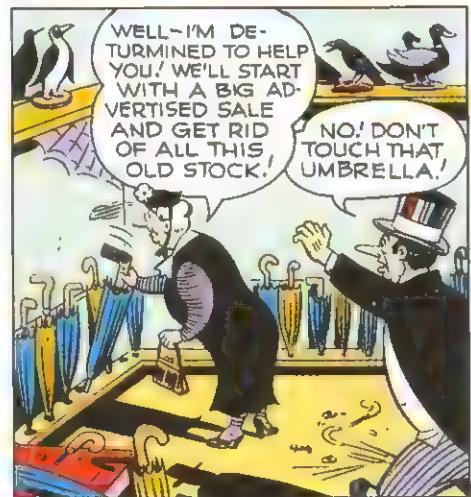
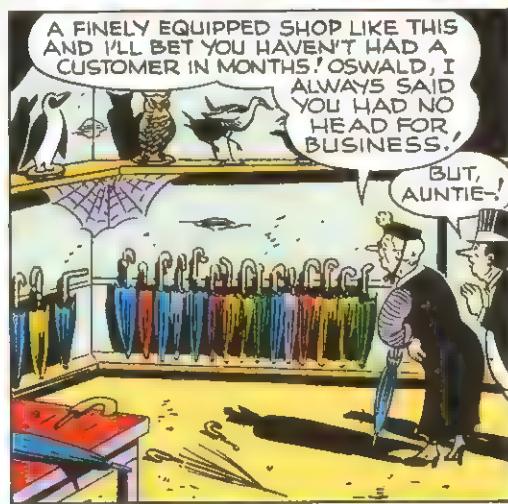
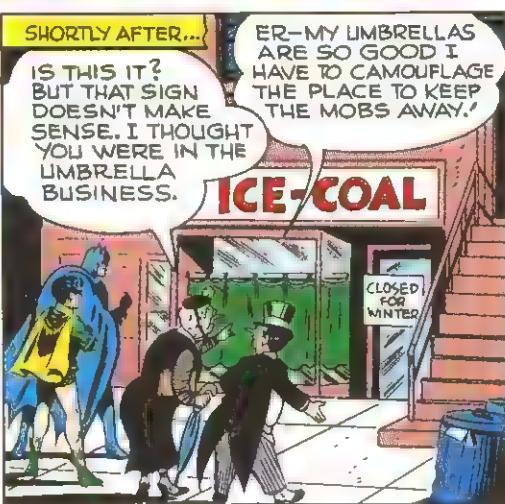
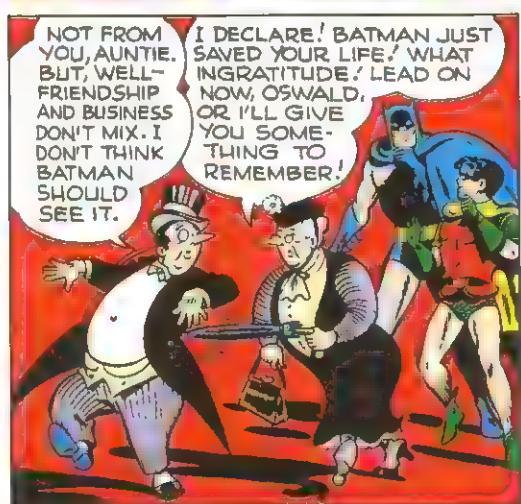
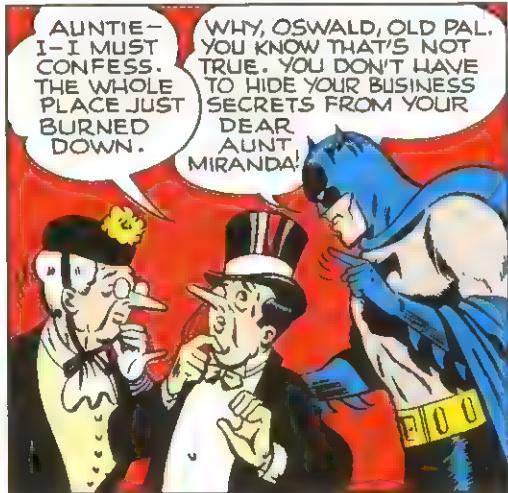
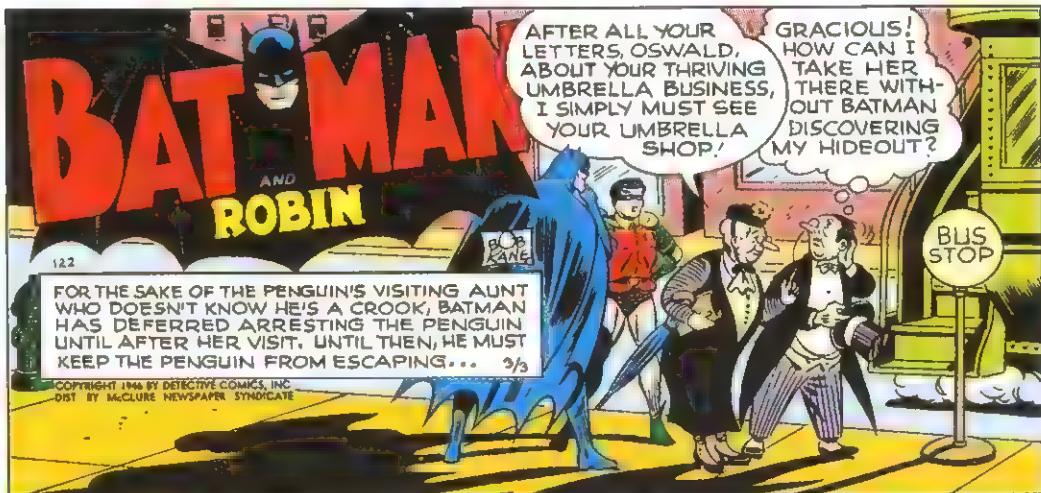


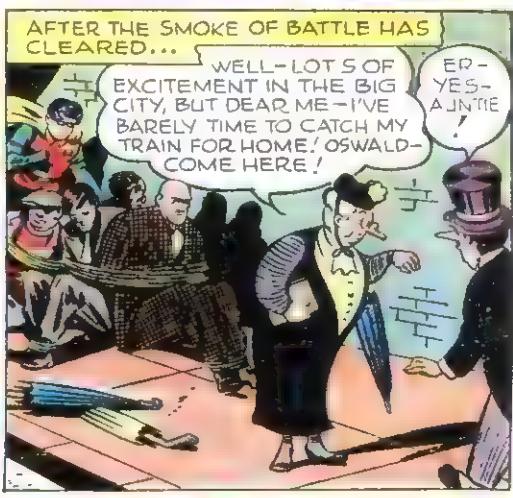
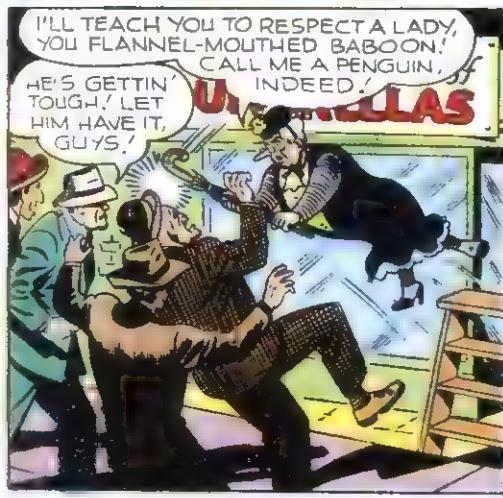
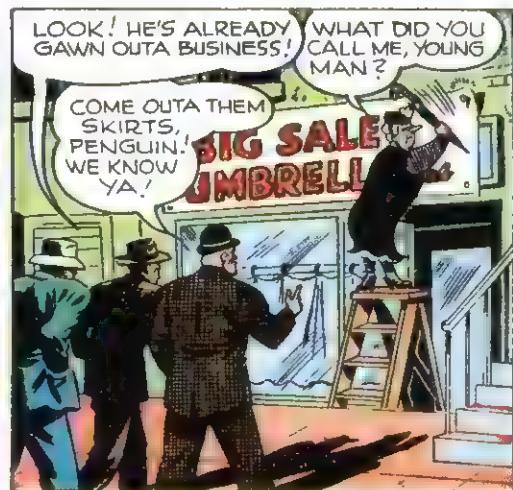


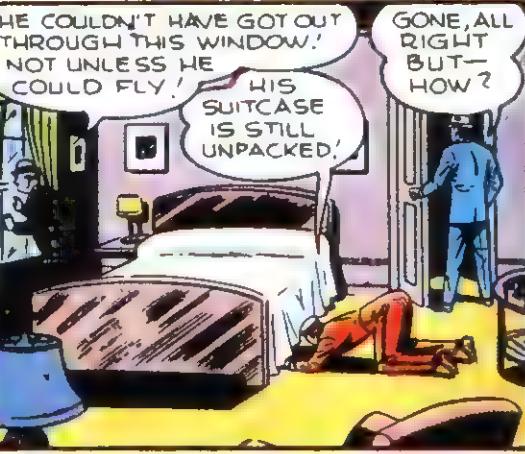
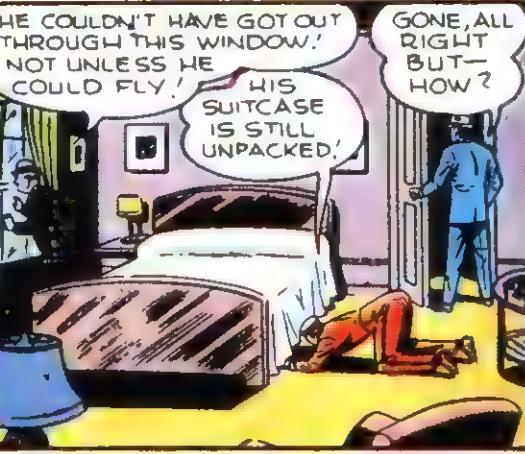
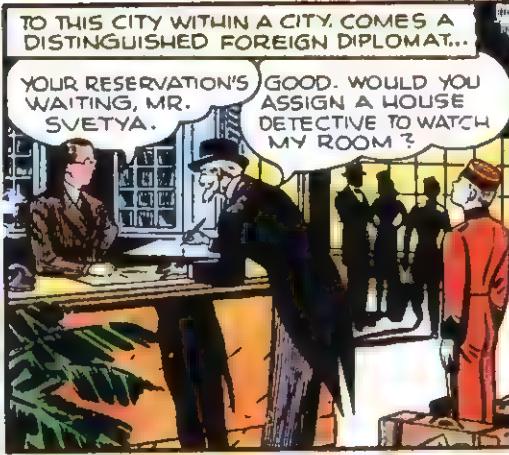
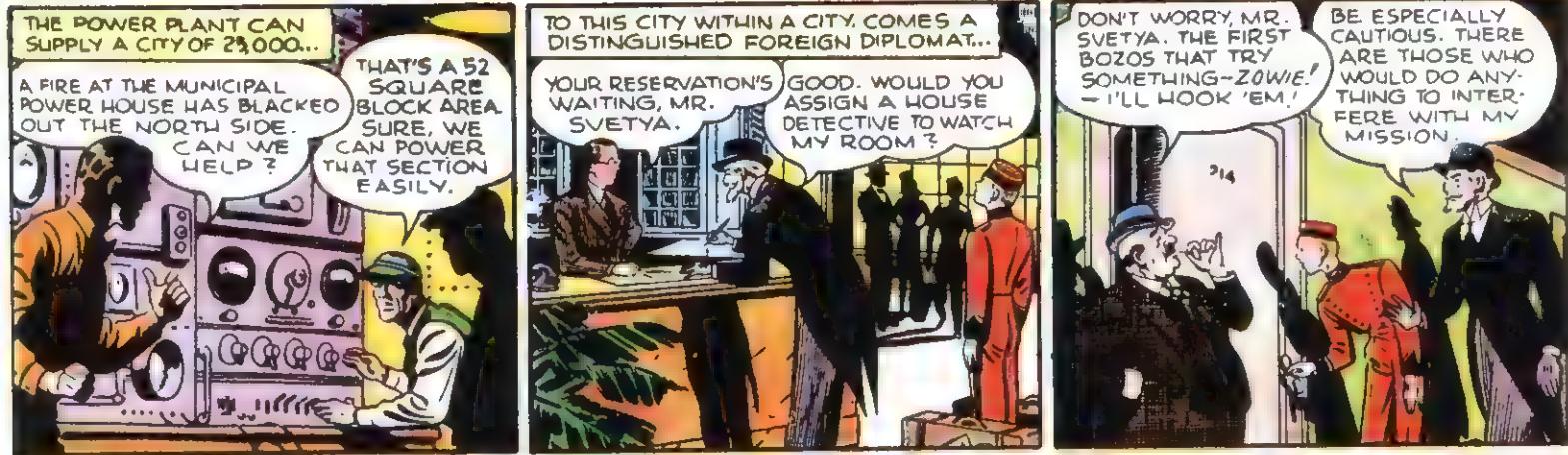
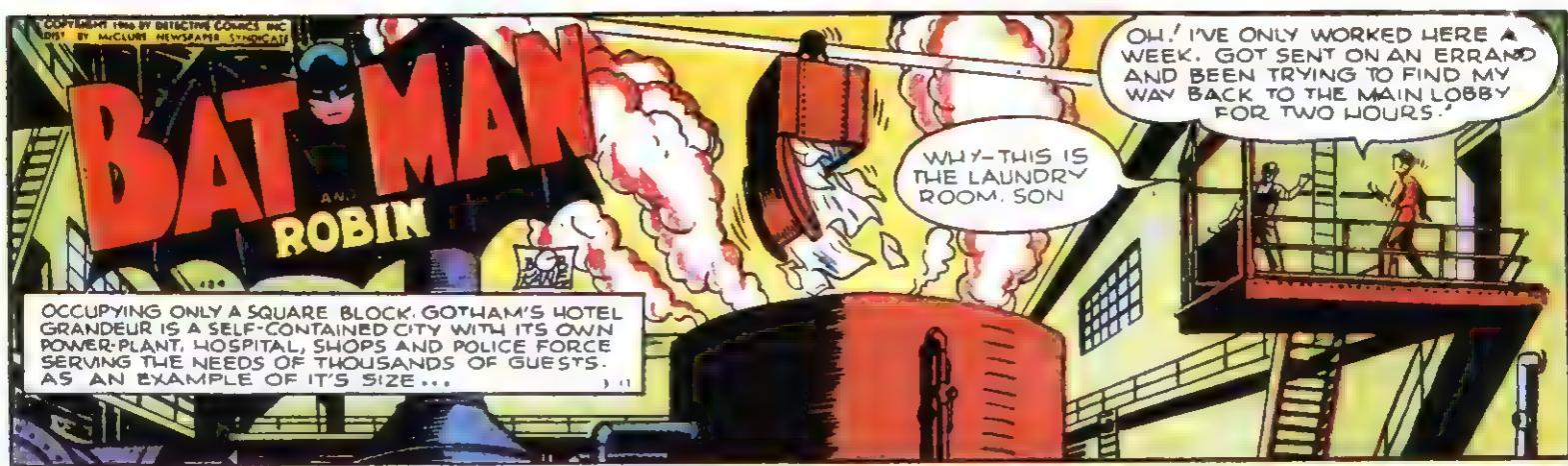




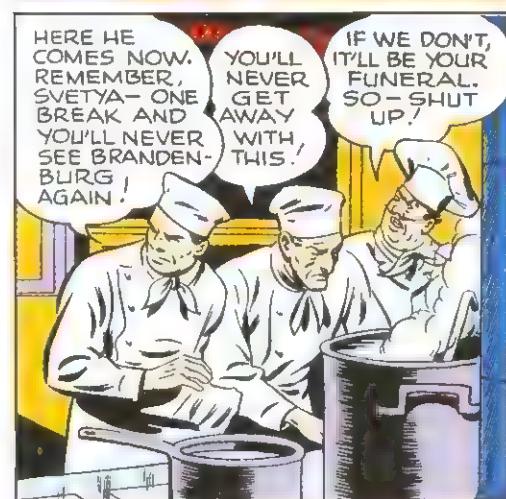
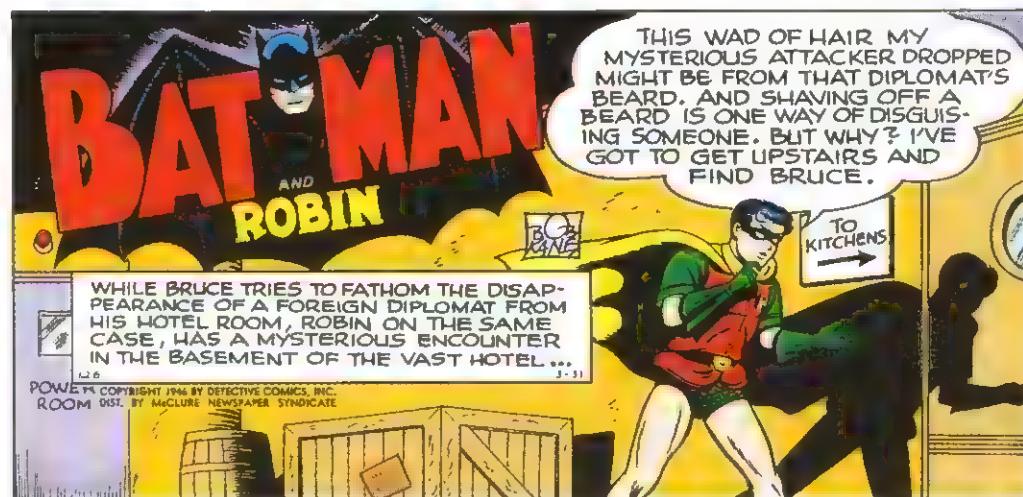




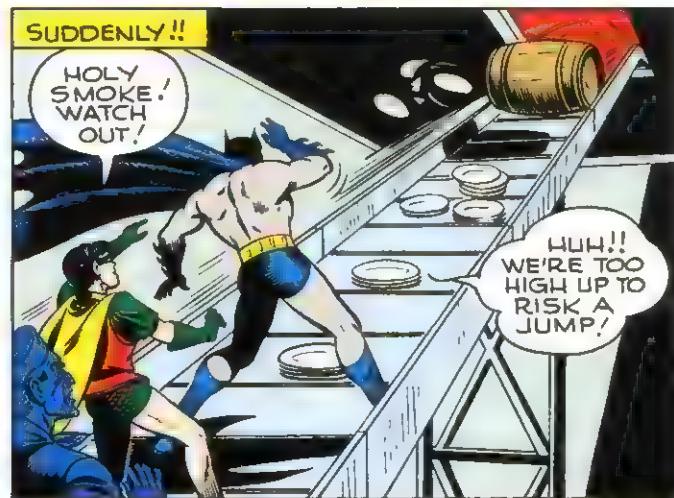
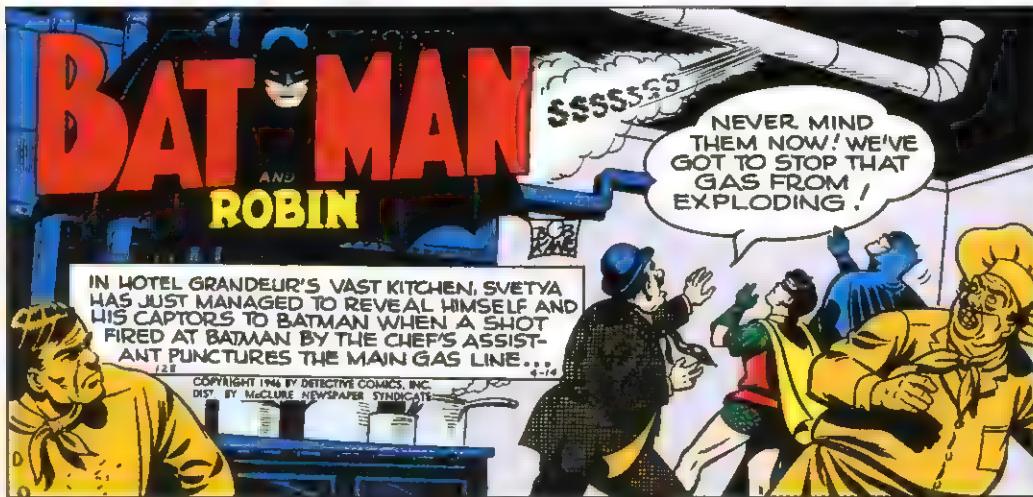




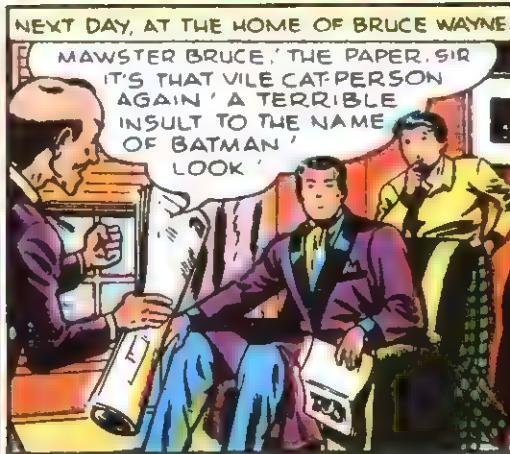
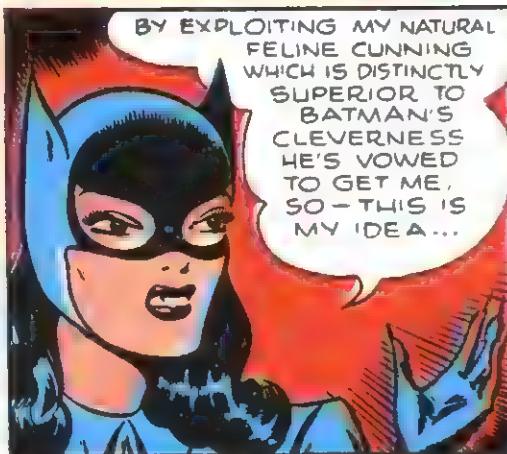
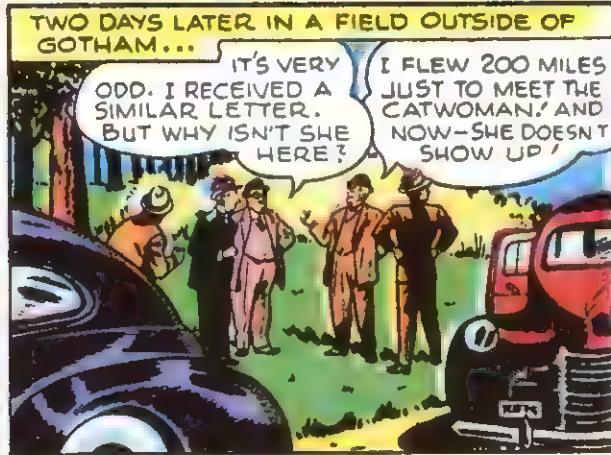
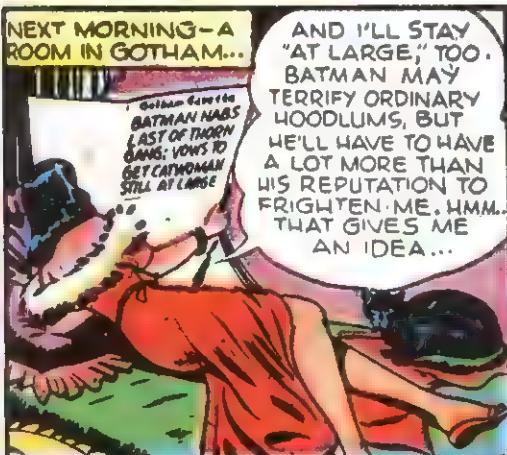


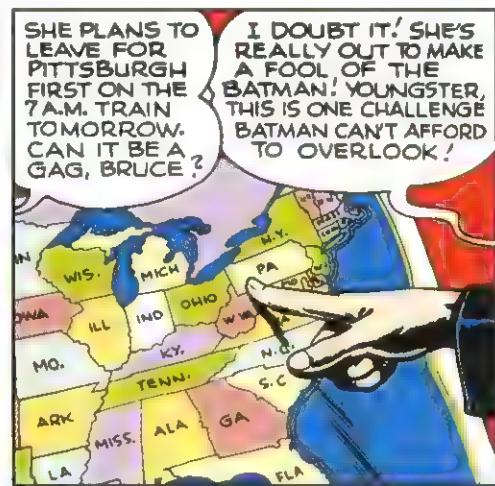
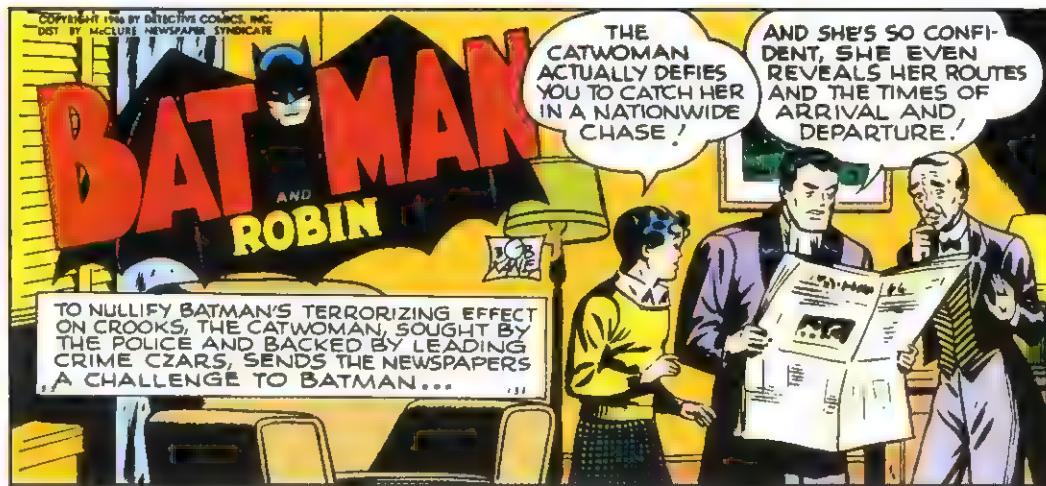


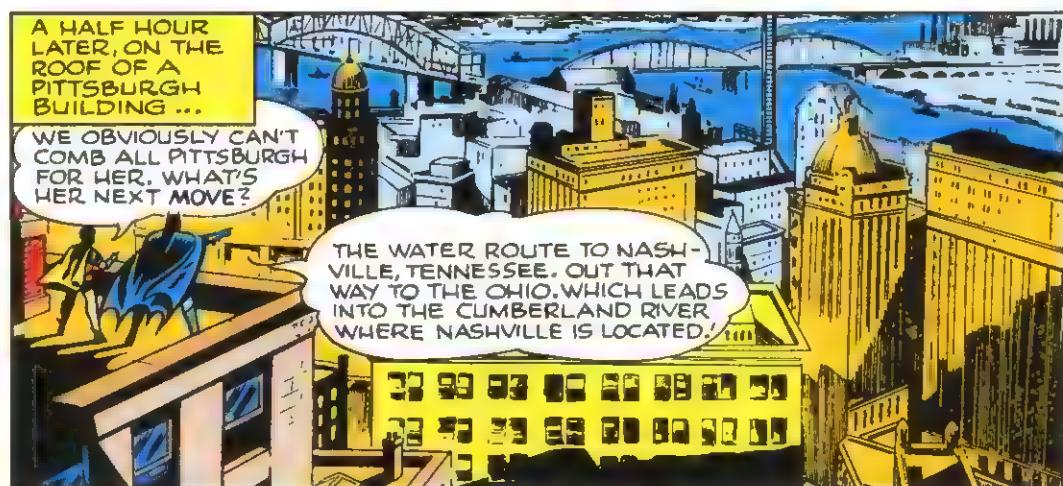
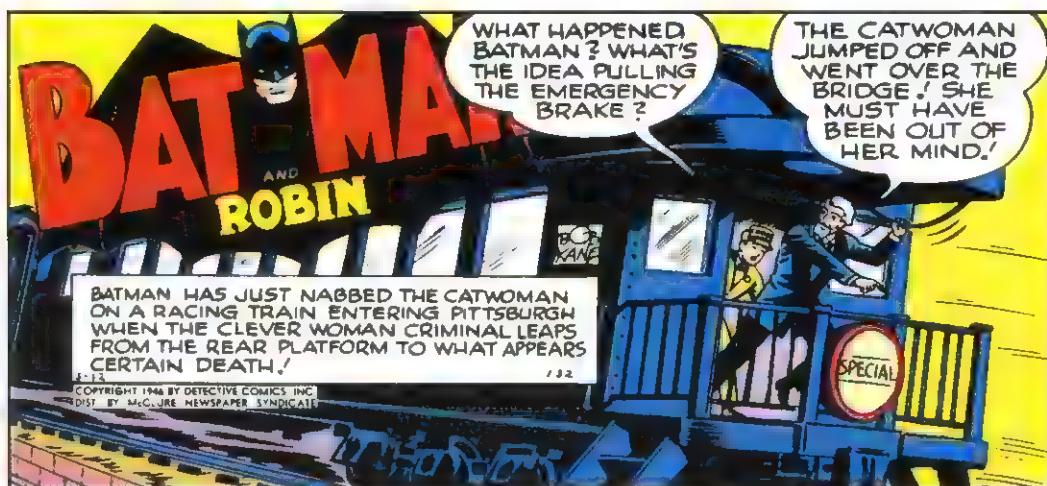


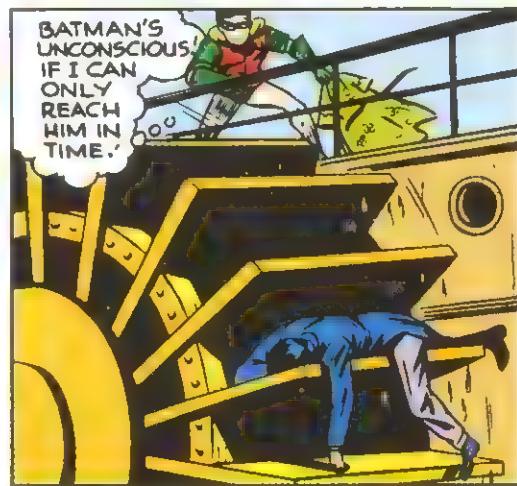
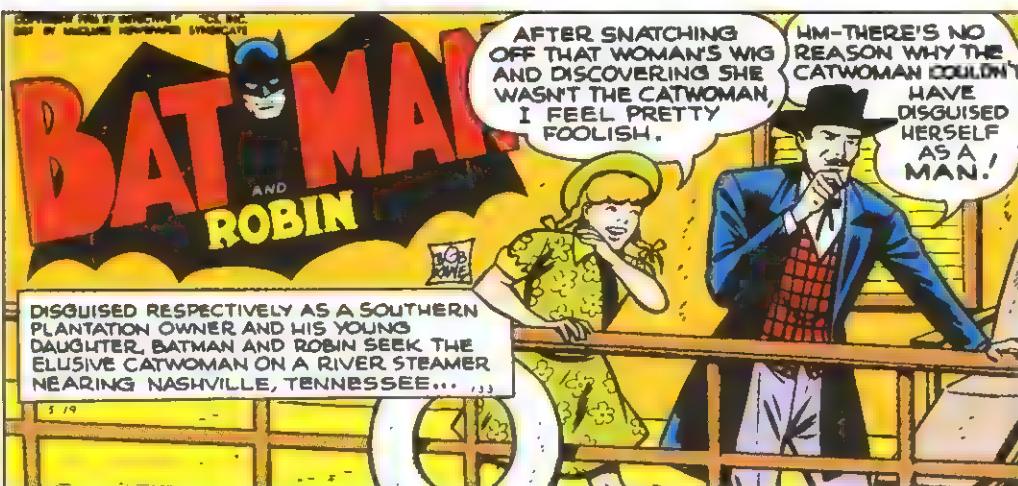


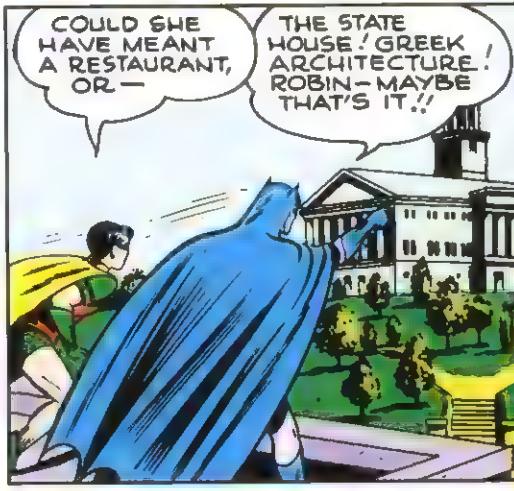
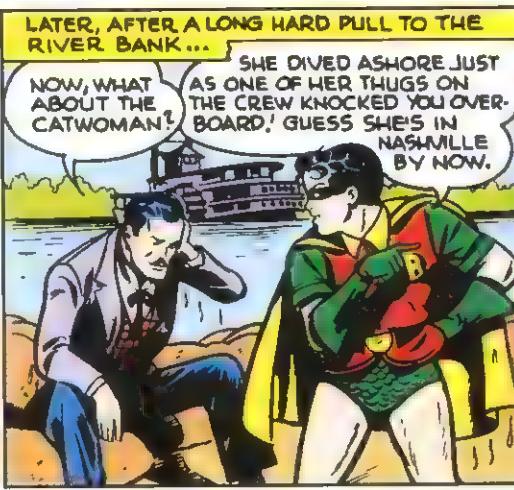
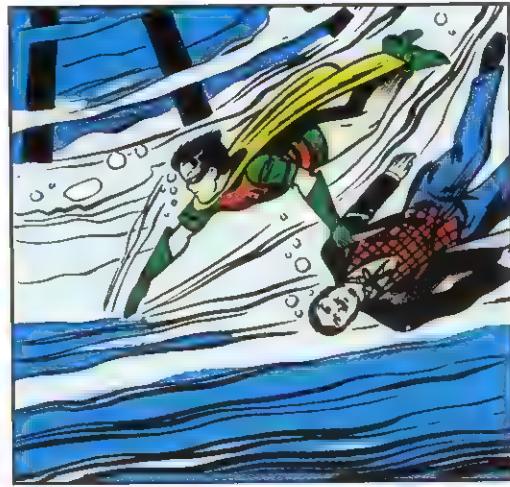
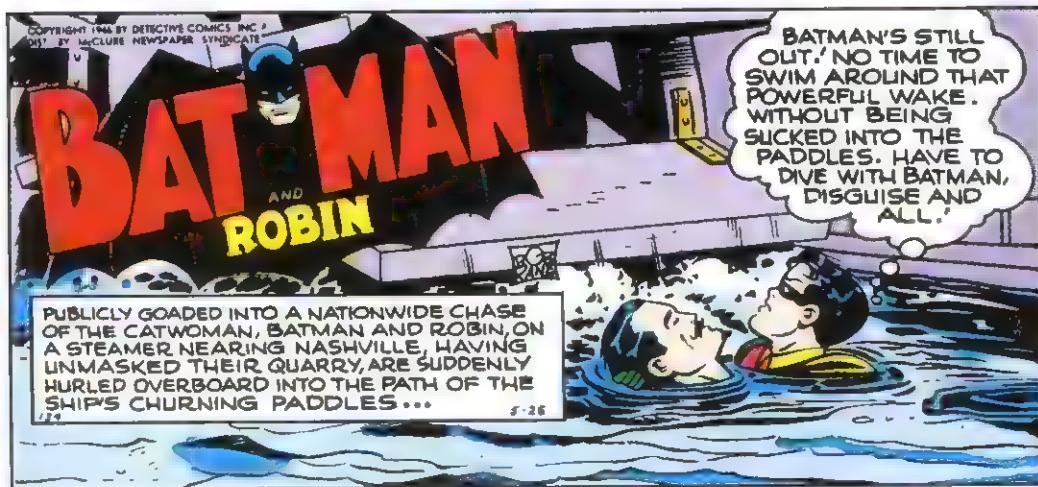






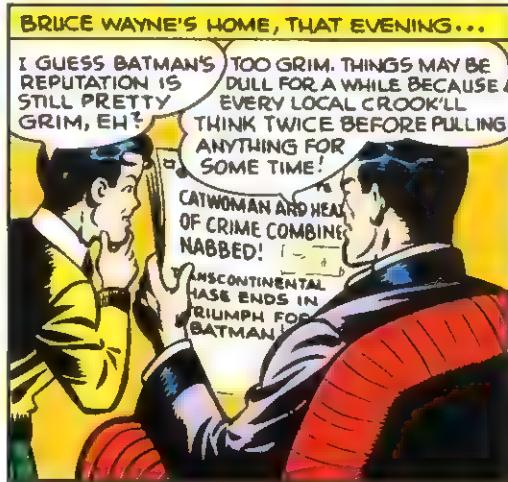
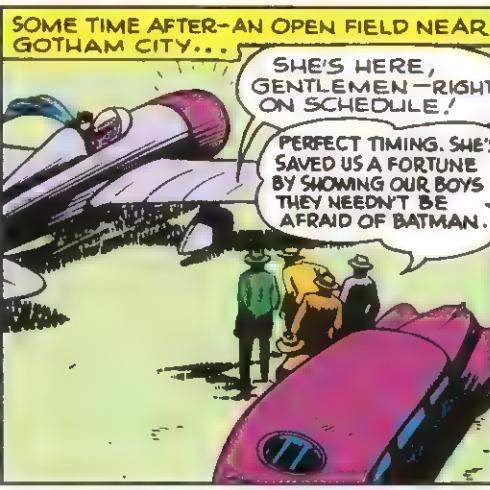
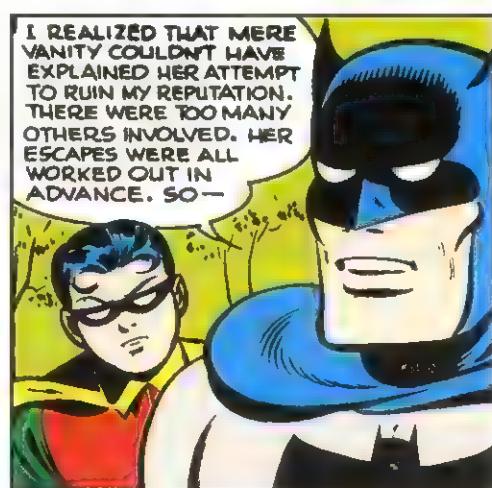




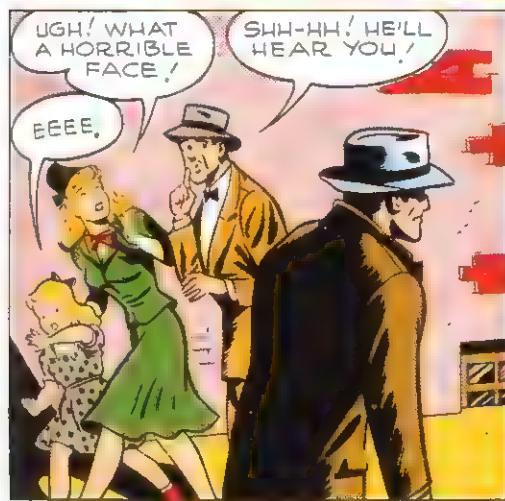
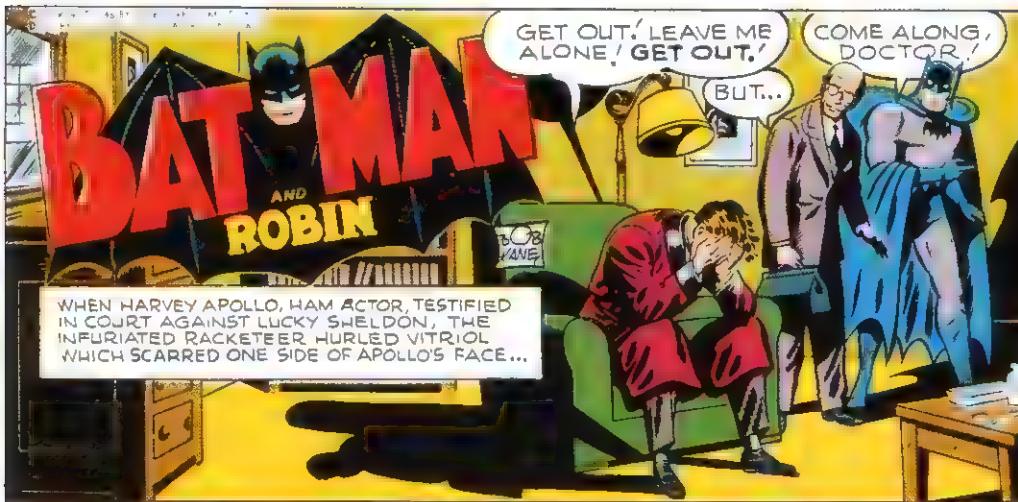


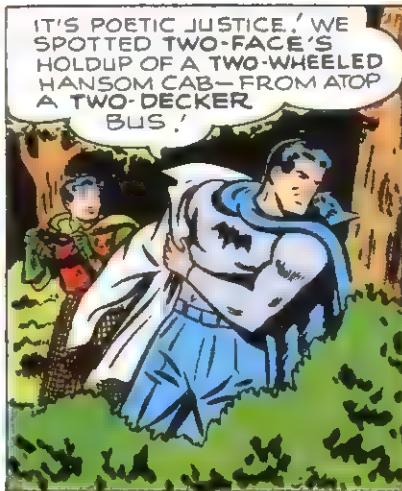
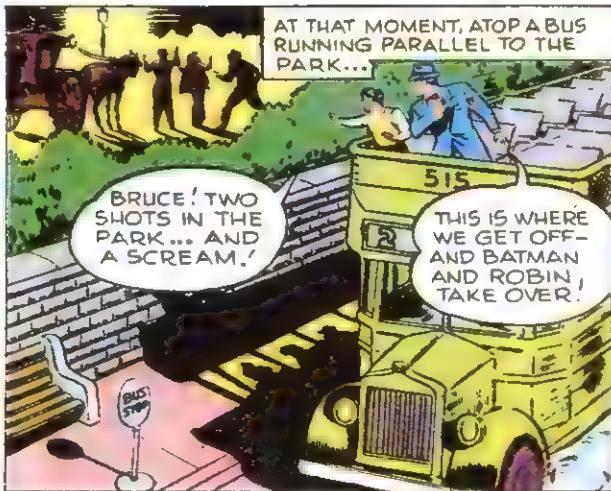
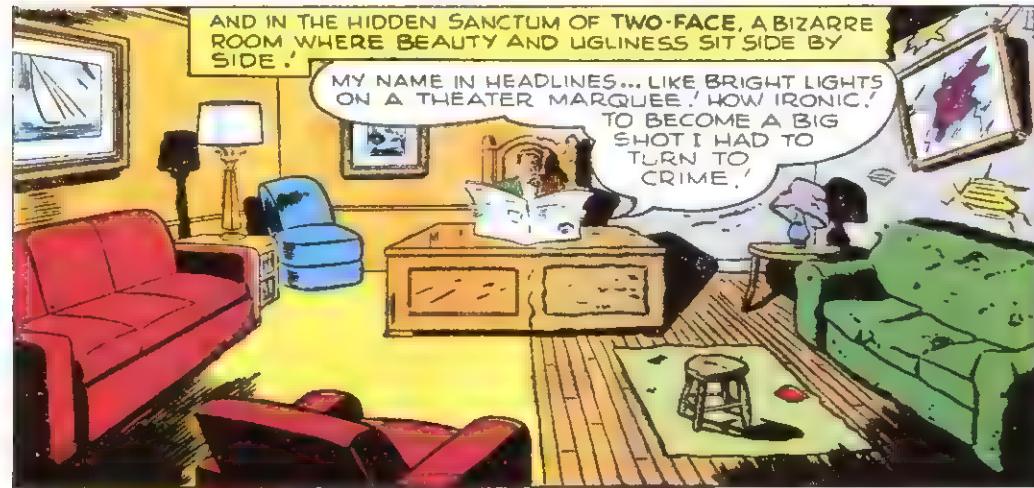


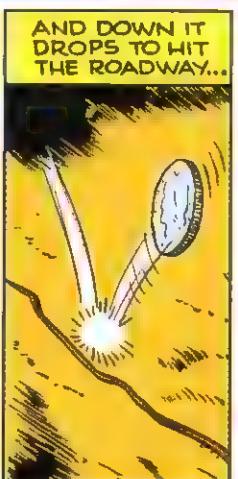
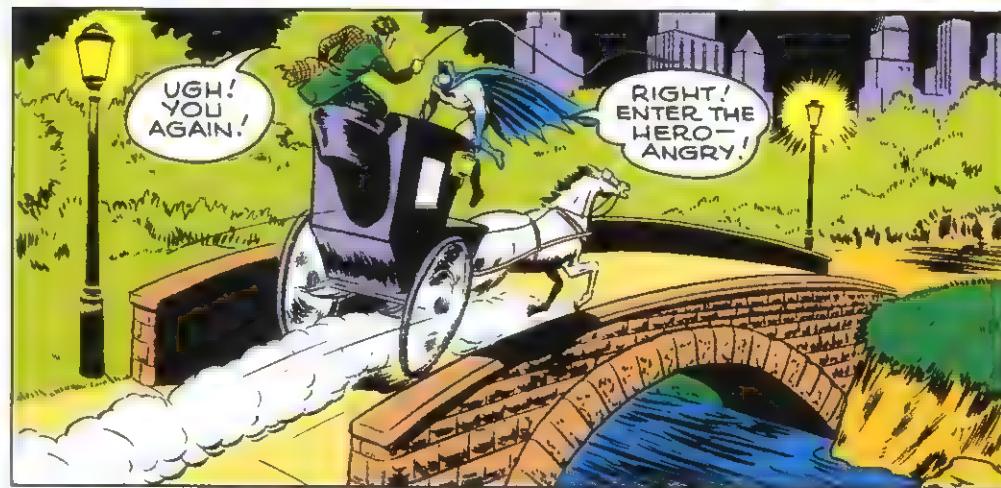




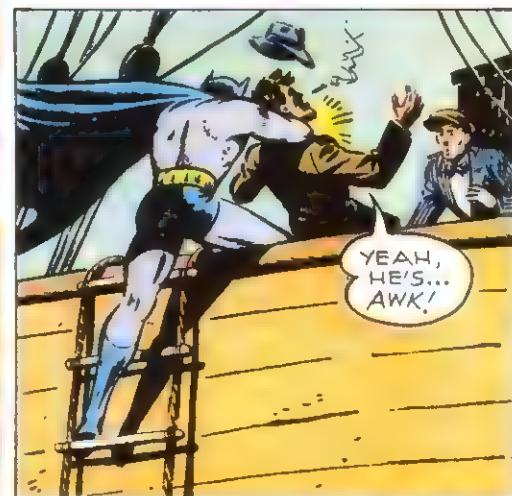
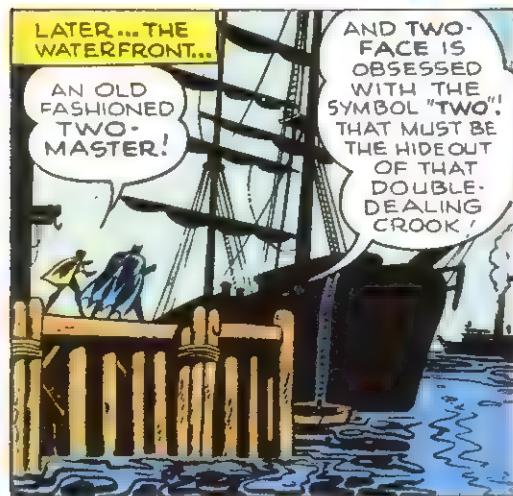




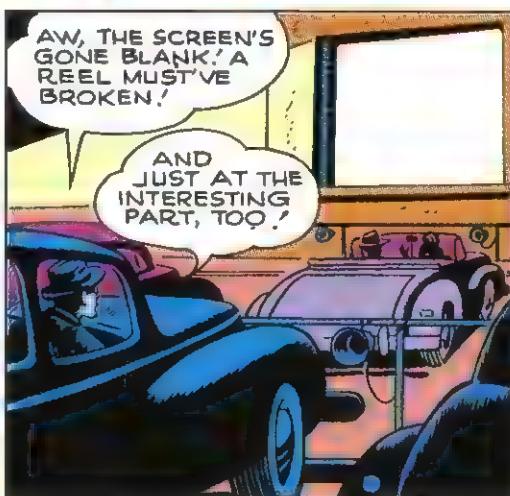
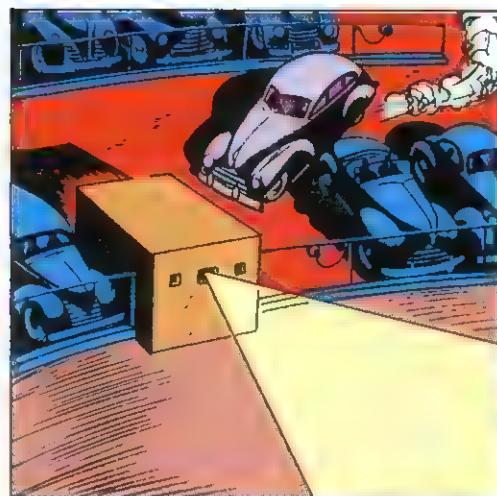
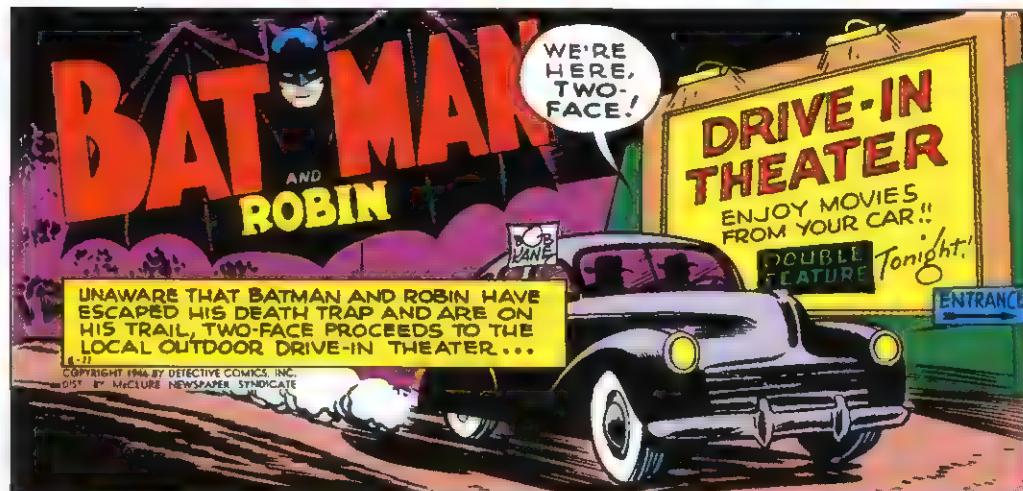


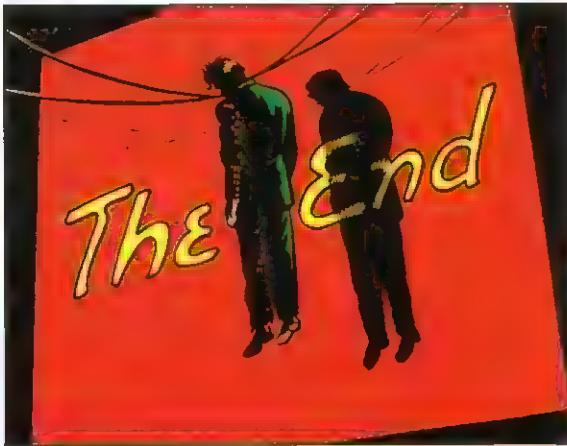
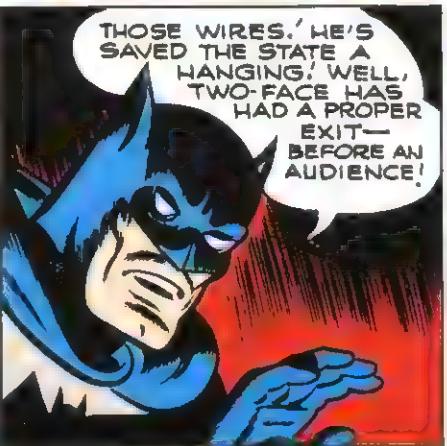
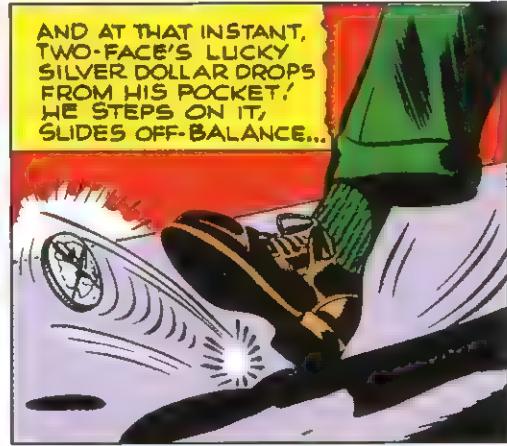


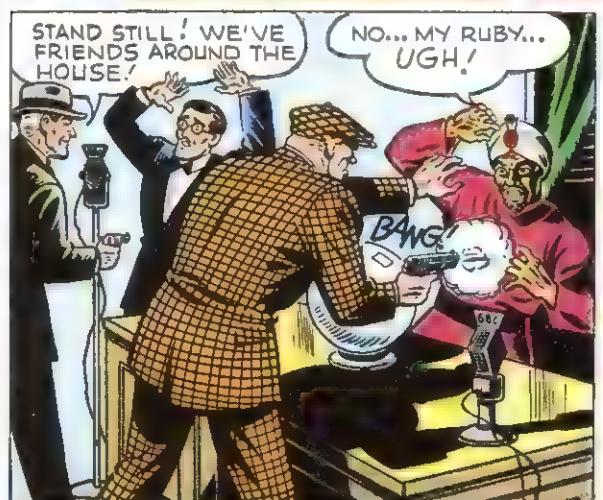
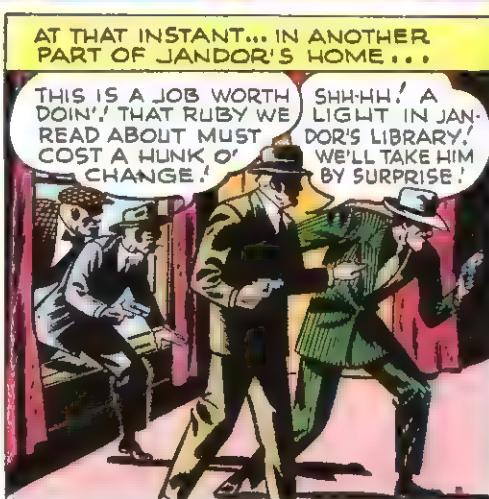
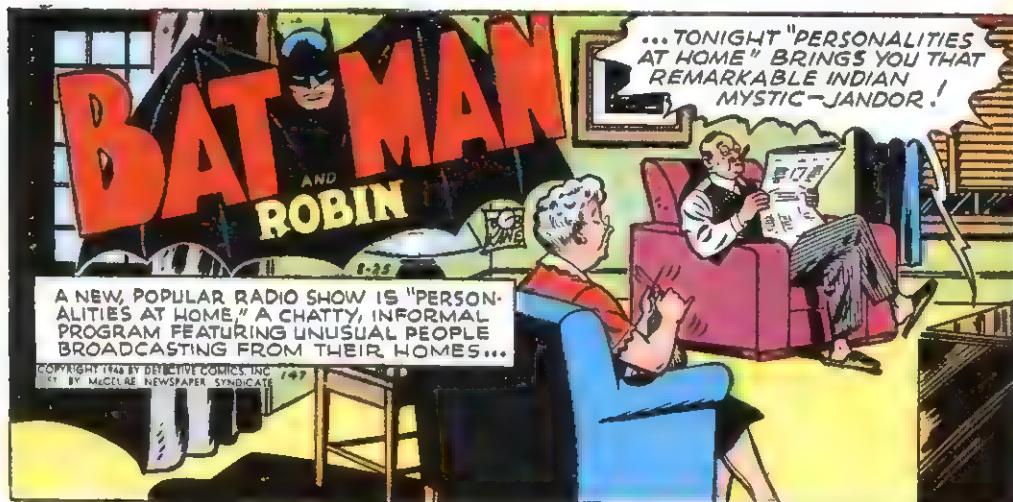


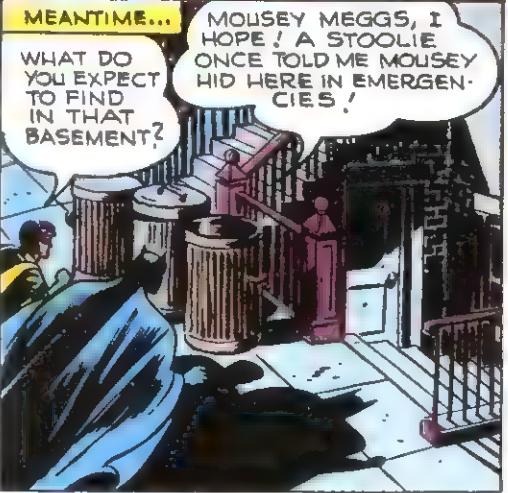
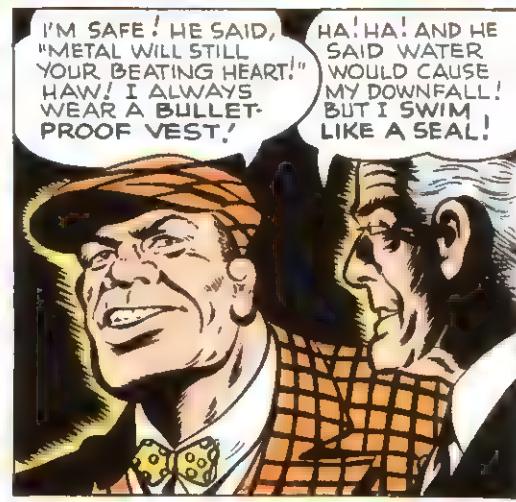
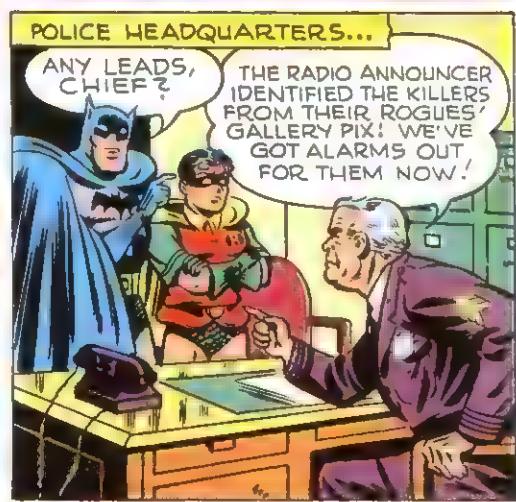
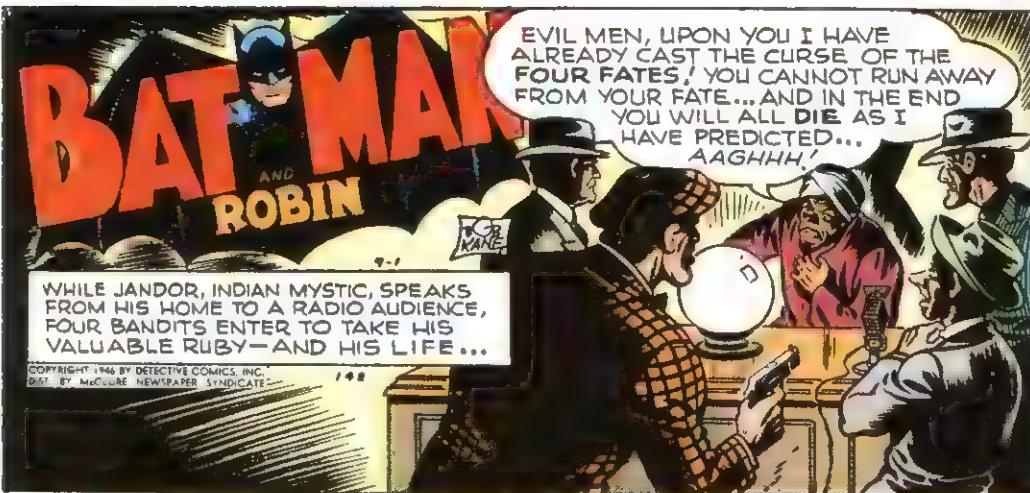














BAT-MAN

AND ROBIN

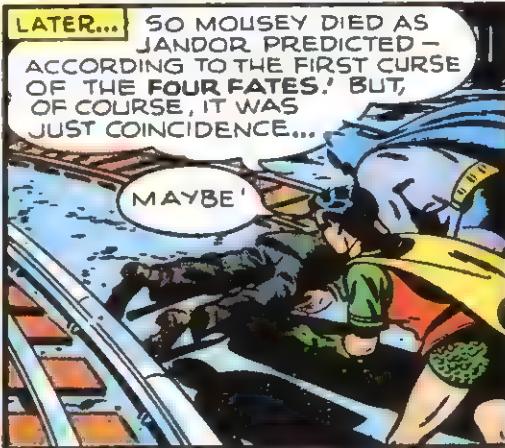
WHILE BATMAN TACKLES THREE KILLERS OF JANDOR, INDIAN MYSTIC, ROBIN PURSUES THE FOURTH KILLER, MOUSEY MEGGS, TO THE RAILROAD...

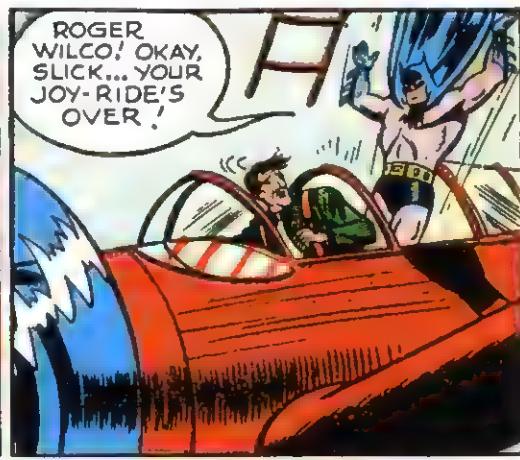
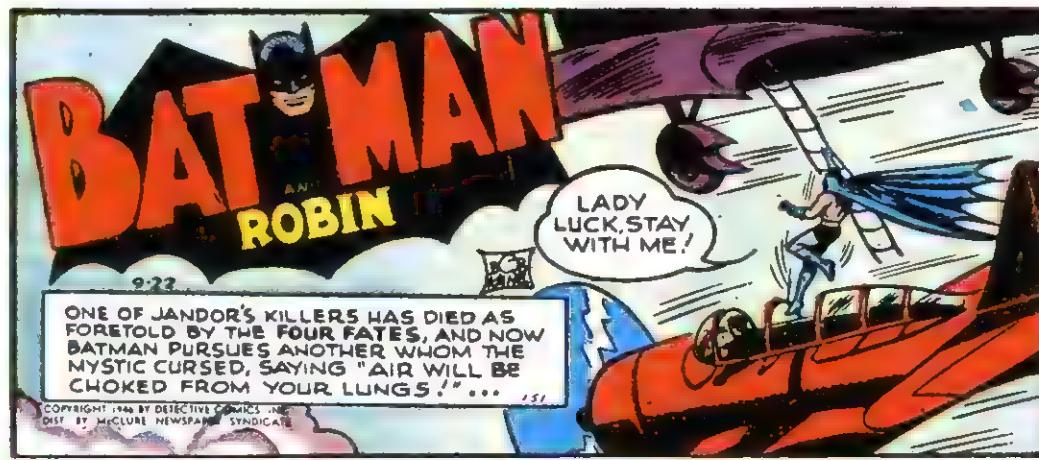
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150 9-15

MOUSEY... DEAD! HE... HE STEPPED ON THE THIRD RAIL AND WAS ELECTROCUTED! JANDOR'S CURSE, "LIGHTNING WILL BLAST YOU DOWN IN YOUR TRACKS!" CAME TRUE!

MEANWHILE... THAT SETTLES BATMAN'S HASH! LET'S LAM! THIS PLACE IS GONNA BE CRAWLIN' WITH COPPERS.









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BAT-MAN

AND
ROBIN

THE THIRD OF JANDOR'S FOUR MURDERERS HAS DIED AS FORETOLD BY THE MYSTIC WHO CAST THE CURSE OF THE **FOUR FATES** UPON THEM...

FIRST, MOUSEY... SECOND WAS SLICK... AND NOW NAILS!

THAT LEAVES ONE MAN... BRAINS MORLEY!

JUST GOT A CALL! BRAINS MORLEY WAS SEEN BUYING A BURRO AND SUPPLIES NEAR THE ARIZONA DESERT!

WHAT? WE'VE GOT TO FIND HIM... BEFORE IT'S TOO LATE!

MORNING... OVER THE GREAT AMERICAN DESERT...

MORLEY'S TRYING TO BEAT FATE BY FLEEING INTO THE DESERT... AND AVOIDING WATER!

SOMEWHERE ON THE GREAT WASTES...

"WATER WILL CAUSE YOUR DOWNFALL!" THAT'S WHAT JANDOR SAID TO ME! HA-HA! I'LL FOOL HIM! A MAN CAN'T DROWN IN THE DESERT!

CANTEEN... EMPTY... NO WATER! AND I DIDN'T BRING MORE... I WAS IN SUCH A HURRY...

THAT SUN... LIKE MOLTEN FIRE... GOT TO KEEP GOING... GOT TO FOOL JANDOR.

HEE... HEE... I'LL BEAT FATE YET... WATER WON'T CAUSE MY DOWNFALL... HEE... HEE... I WON'T DROWN... A MAN CAN'T DROWN IN THE DESERT...

CAN'T DROWN... WHERE THERE'S NO... WATER...

BATMAN... LOOK... DOWN THERE...

LATER...

WATER CAUSED BRAINS' DEATH AFTER ALL... BUT NOT THE WAY HE BELIEVED! WHAT KILLED BRAINS MORLEY WAS LACK OF WATER!

THE FOUR OF THEM... DEAD... JUST AS JANDOR PREDICTED! COINCIDENCE? WHAT DO YOU THINK?

I CAN'T SAY! IT'S JUST ONE OF THOSE THINGS... SOMETHING WE CAN'T EXPLAIN... A MYSTERY EVEN WE COULDN'T SOLVE!

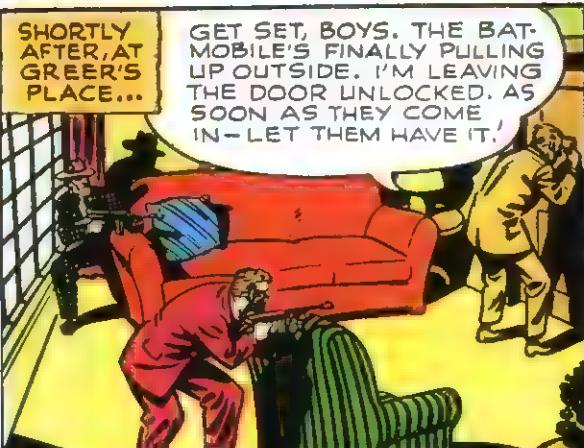
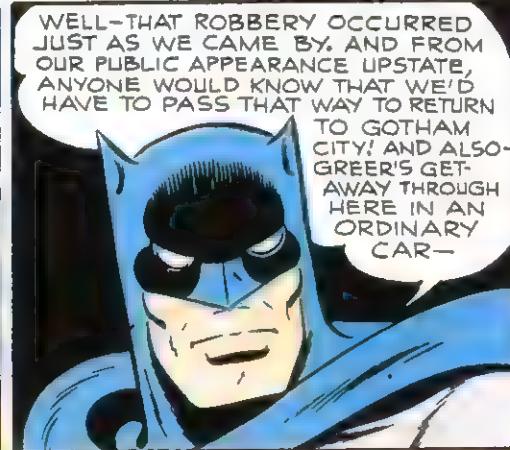
AND SO THE FOURTH AND LAST CURSE OF THE **FOUR FATES** HAS COME TO PASS!



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UNAWARE THAT A TRAP HAS BEEN SET FOR HIM, BATMAN HAS SUCCEEDED IN TRACING THE PERPETRATOR OF A RECENT ROBBERY BY MEANS OF TREAD MARKS LEFT BY THE GETAWAY CAR AFTER PASSING THROUGH A PUDDLE OF WATER ...





BAT-MAN AND ROBIN

WE'RE GONE, SURE--
SAVE YOUR BREATH,
ROBIN! THERE'S
ENOUGH AIR TO LAST
US FIVE MINUTES IN
THE SPACE AT THE
TOP OF THE VAULT!

OUR FIVE
MINUTES
MUST BE
UP! I'M
WEAKENING--
AND SO IS THE
CURRENT THAT
SWEPT US HERE!
DUCK UNDER
AND FOLLOW ME!

IT'S TOO LATE TO HALT A GOLD ROBBERY AT
THE HOLBROOK JEWELRY STORE,
BATMAN AND ROBIN ARE SWEPT INTO
THE RIFLED VAULT BY A SWIRLING
DELUGE FROM A WATERMAIN THAT
CROOKS BLASTED TO BLOCK THE
GETAWAY ROUTE!

2

BATMAN AND ROBIN SWIM OUT FROM
THE FLOODED VAULT...

... AND UP THE SUBMERGED STAIRWAY
THROUGH THE WALL THAT THE GOLD-
ROBBERS BLASTED...

LUCKY WE
FOUND THIS
GRATING! MY
BREATH WAS
REALLY GIVING
OUT!

LEND A HAND, ROBIN!
WE'LL PRY THIS
LOOSE-- AND
FAST!

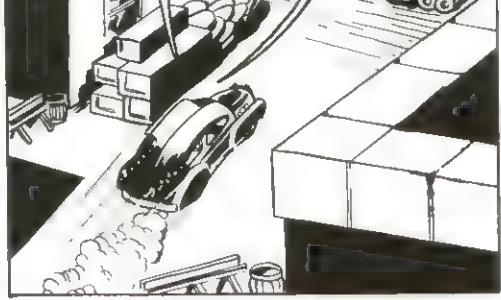
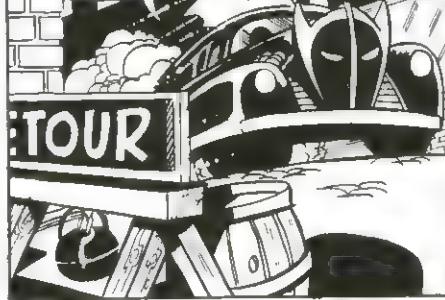
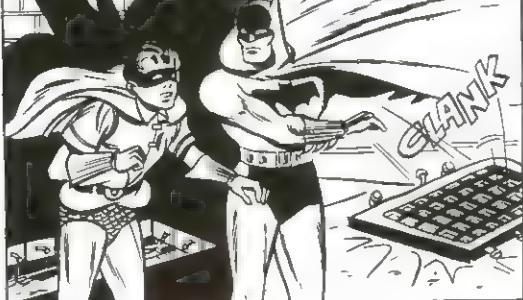
THE WATER MUST
HAVE LOOSENERED
THE STONES
THAT HELD
THIS
GRATING!

THAT'S WHAT I
FIGURED, ROBIN!
BUT LET'S CLIMB
INTO OUR BATMOBILE
AND GO!

THIS CAN'T BE
THE WAY THE
CROOKS WENT,
BATMAN! THE
POLICE SHOULD
BE CHASING
THEM!

BUT THEY DIDN'T FIGURE
WE'D GET WITHIN THEIR
OWN BLOCKADE AND
TAG THEM TO THE
WATERFRONT!

THAT'S THEIR
TRUCK,
BATMAN!
LET'S GRAB
THEM!



SPRINGING FROM THE BATMOBILE,
THE DYNAMIC DUO SURGES UPON
THE ASTONISHED TRUCKMEN...



... AND GIVE THEM A SWIFT
BUT STUNNING TREATMENT...



... ONLY TO FIND THE TRUCK EMPTY
AND THE STOLEN GOLD COMPLETELY
VANISHED!



1953

Arrow, the Family Comic Weekly, an obscure eight-page newspaper comic supplement, appeared briefly in 1953. It is known to have been published at least from September 7 until December 17, 1953. The publisher claimed the feature appeared in 200 papers, although that is unlikely considering its short life.

Walter B. Gibson, known for creating *The Shadow* and writing nearly 300 *Shadow* novels as Maxwell Grant, was involved in the project. He scripted several of the supplement's strips including *Bruce Gentry*, *Straight Arrow*, *Captain Galaxy* and *Debbie Dean*. Gibson once recalled writing some Batman material and since, to date, none of his Batman work has been located in comic books, it is probable that this version may be what he was referring to. Gibson apparently felt the section would have worked if the *Batman and Robin* strip had been retained. His partner, apparently thinking rights to the character had been secured, possibly in a verbal agreement, lost *Batman and Robin* when the deal fell through.

The color Sunday was photographed from a damaged,

very rare printed section. The second installment (note number '2' in the first panel), was reproduced from the original art. Not only does the penciller appear to have changed, but the inking style has noticeable differences as well. Other highlights:

- A credit line at the bottom of the *Straight Arrow* strip referred to the character "as originally syndicated nationally through the Bell Syndicate, Inc." Bell later merged with McClure, which syndicated *Batman and Robin* during the 1940s.

- A small box below the *Captain Galaxy* strip carried this copy: "Your weekly newspaper featured over New York station WGHF-FM.....on 'Arrow's' program beamed to suburban readers." WGHF-FM, a radio station begun in 1946, was located at 10 East 40th Street in New York, and owned by a G.H. Finch, which is where call letters originated. It no longer exists.

- Lettering for the *Batman and Robin*, *Straight Arrow* and *Captain Galaxy* strips was done by the same person. Portions of the artwork indicate the same penciller or inker, although to some degree, the styles are intentionally varied.

1966

Distributed by The Ledger Syndicate Inc., the strip was officially known as *Batman and Robin the Boy Wonder*, but newspapers frequently used either *Batman & Robin* or simply *Batman*. The strip was syndicated in various foreign markets at the time including France and the Netherlands.

Sundays: Sunday strips appeared from May 29, 1966 until July 13, 1969. Previously employing separate storylines, the Sundays joined the daily continuities on December 25, 1966.

Dailies: Dailies began May 30, 1966 and lasted until 1972.

Writers: Whit Ellsworth, whose byline first appeared on March 18, 1968, wrote the strip from 1966 until July, 1970. The assignment was then turned over to E. Nelson Bridwell.

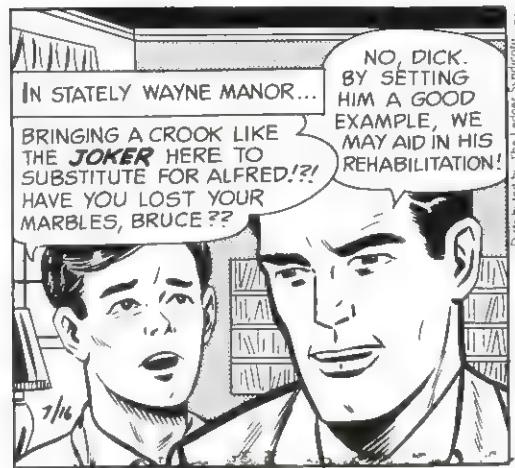
Artists: Shelly Moldoff pencilled and inked Sundays until August 14, 1966; dailies until August 6, 1966. Except for a small group of Sundays pencilled by Carmine

Infantino (September 4 through October 16, 1966), Joe Giella pencilled and inked Sundays from August 21, 1966, until March 10, 1968. Giella pencilled and inked dailies from August 8, 1966 until March 16, 1968. Al Plastino handled the strip from March 17, 1968, through January 1, 1972, with the assistance of Nick Cardy near the end.

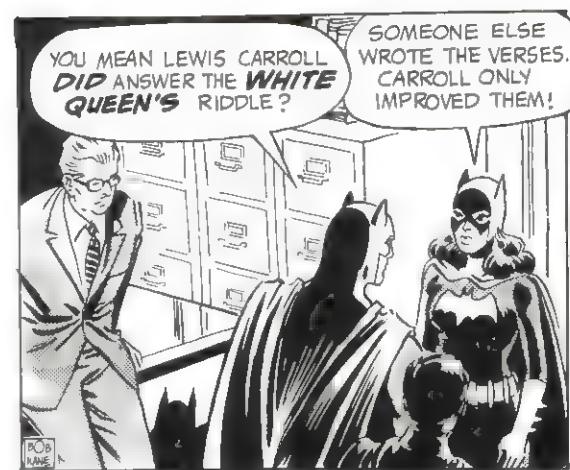
As of January 3, 1972, and in mid-story, the Ledger Syndicate replaced the previous creative staff with another group. Although art for the first two weeks of 1972 was completed, it was not used. Continuing with the same script, the syndicate used a different crew to finish the storyline. A new continuity began January 31, 1972 and art was attributed to E.M. Stout. Within a few months, Batman and Robin had disappeared from the strip bearing their names. The recurring characters consisted of Bruce Wayne, Dick Grayson and a superhero named Galexo. Ledger carried the feature into 1974.



An example of the 1966 strip as syndicated in France.



THE DIRTY WORK STARTS MONDAY! BRING YOUR OWN SOAP! (AND WHO THE HECK IS LAUGHING GIRL?)

1978

The World's Greatest Superheroes initially featured Batman, Robin, Superman, The Flash, Aquaman, Wonder Woman and Black Lightning. Eventually, Superman became the main character, with infrequent guest appearances by other superheroes. Julius Schwartz and Joe Orlando edited the strip. The Chicago Tribune-New York News Syndicate, Inc. distributed the strip and Editors Press Service syndicated the feature in many foreign markets.

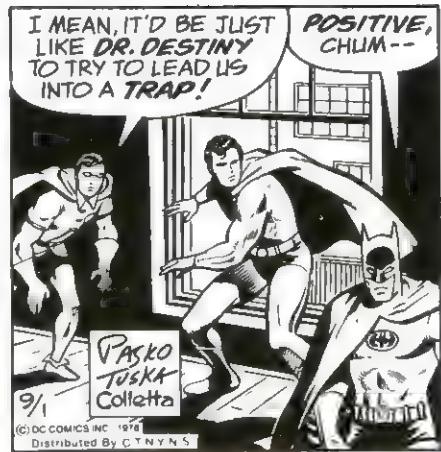
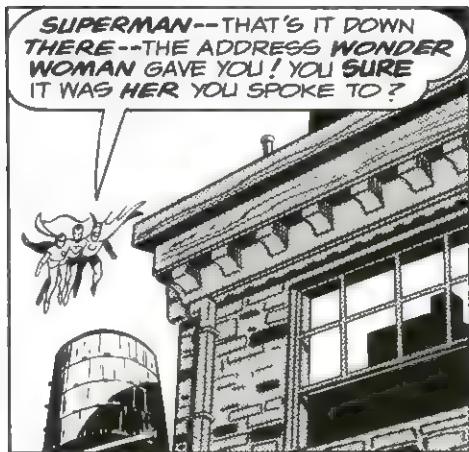
Sundays: First appearing on April 9, 1978, the Sundays ran until February 10, 1985. The title was changed to *The World's Greatest Superheroes Presents Superman* c. October, 1981 and was again retitled on January 9, 1983, becoming *The Superman Sunday Special*.

Dailies: These continuities debuted April 3, 1978, and ended February 9, 1985. The strip became *The World's Greatest Superheroes Presents Superman* on June 28, 1982.

Writers: Martin Pasko scripted at the beginning. Paul Levitz took over from October 15, 1979, until March 22, 1981, with his initial story coming from a Pasko idea. Gerry Conway then picked up the assignment. A continuity from Mike Barr followed, appearing October 26, 1981, through January 10, 1982. Paul Kupperberg handled continuities from January 11, 1982, until the end, including a segment from January 12 through March 12, 1981, that he ghosted for Levitz. Bob Rozakis wrote all but two of *The Superman Sunday Special*.

Artists: Both dailies and Sundays were pencilled by George Tuska and inked by Vince Colletta. At various times from April 25 until November 13, 1982, the strip was worked on by Tuska, Colletta, Jose Delbo, Bob Smith, Frank McLaughlin and Sal Trapani. Delbo and Trapani then illustrated the feature from November 14, 1982 until the end. 



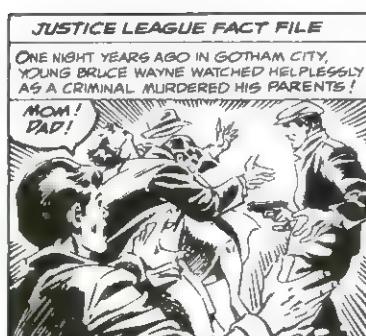
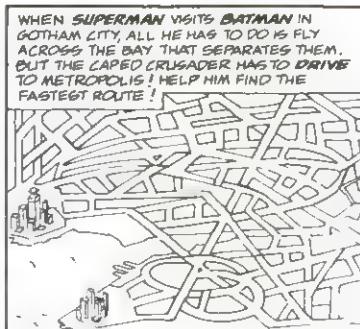
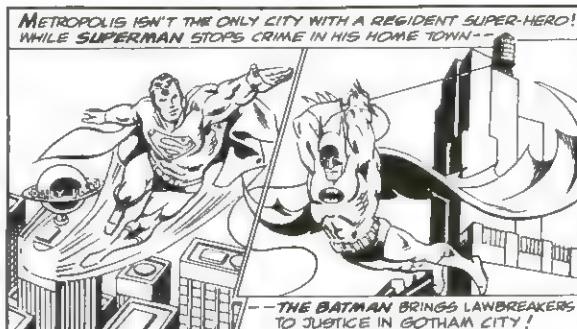


PASKO
TUSKA
Colletta

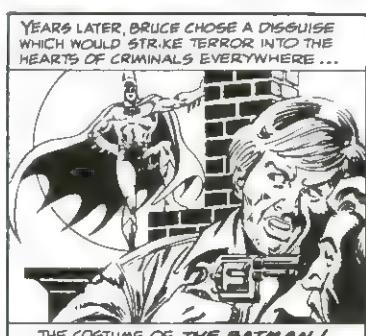
(C) DC COMICS INC. 1978
Distributed by CTNYS

9/2
NEXT: BREAKOUT!

the SUPERMAN. Sunday Special

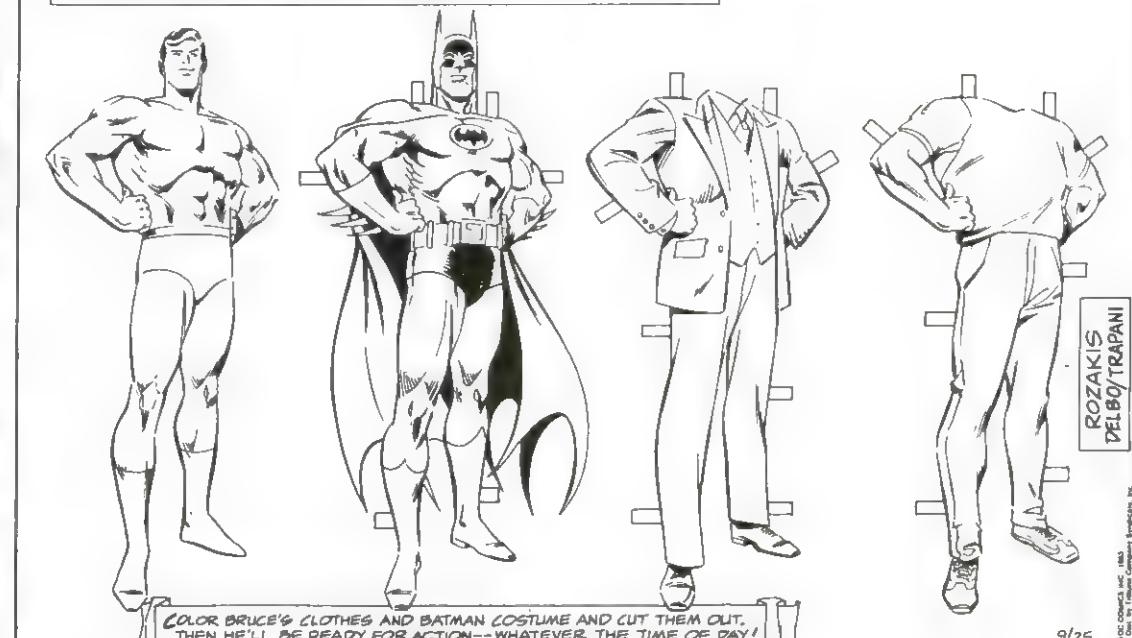


JUSTICE LEAGUE FACT FILE
ONE NIGHT YEARS AGO IN GOTHAM CITY, YOUNG BRUCE WAYNE WATCHED HELPLESSLY AS A CRIMINAL MURDERED HIS PARENTS!



...THE COSTUME OF THE BATMAN!

BY DAY, BRUCE WAYNE IS A MILLIONAIRE BUSINESSMAN AND PLAYBOY! BY NIGHT, HE IS THE ENEMY OF ALL THOSE WHO PREY ON THE INNOCENT!



COLOR BRUCE'S CLOTHES AND BATMAN COSTUME AND CUT THEM OUT, THEN HE'LL BE READY FOR ACTION--WHATEVER THE TIME OF DAY!

ROZAKIS
DELBO/TRAPEZI

(C) DC COMICS INC. 1978
Distributed by CTNYS

1989

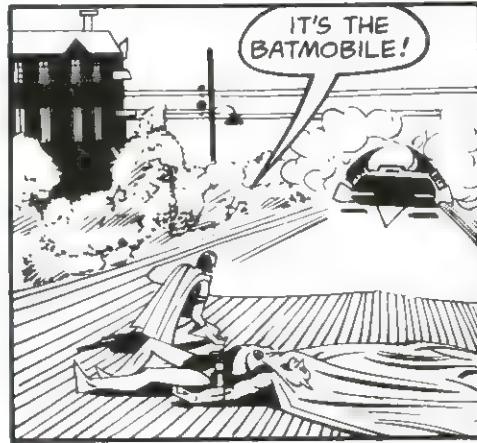
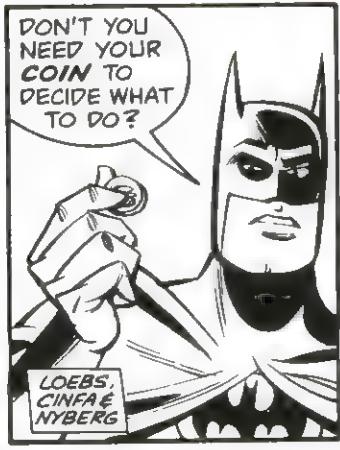
Batman, distributed by Creators Syndicate, carries the same storyline for Sundays and dailies. Mike Gold initially edited the strip; Katie Main became editor during late-1990. The strip began November 6, 1989 with the first Sunday appearing November 12. It was syndicated overseas.

Writers: Max Allan Collins wrote the first continuity featuring Catwoman. William Messner-Loebs took over us

of January 22, 1990.

Artists: Marshal Rogers pencilled dailies from November 6, 1989, until January 20, 1990. Carmine Infantino began pencilling dailies as of January 22, 1990. Rogers inked the strip until December 30, 1989, and John Nyberg took over on January 1, 1990.





Tracy's influence

While writer/artist Chester Gould's *Dick Tracy* fought Mumbles, Pruneface, B-B Eyes, Gargles and Deafy, Batman battled Echo and Lockjaw, Twelvetoes, The Lamp, Professor Radium, The Spaniel, Blinky Meggs, Stonehead, Mr. Fat and Iceberg. As Tracy outwitted Laffy Smith and Flattop Jones, Batman fought "See-Saw" Smith and Hamlet Jones. The *Batman and Robin* strip had its share of "normal" henchmen as well, including Twist, Mooch, Hunk, Chimp, Dude, Slugs, Lefty and Kitten.

Bob Kane, recalling how he drew the stories in the early 1940s, says, "I never wanted to make *Batman* too illustrative. I wanted it more like *Dick Tracy*, so my Batman art always had the flavor of semi-comic art. The only thing I tried to make more illustrative was Batman and Robin and maybe the gangsters, but Penguin is very cartoony and the Joker is rather cartoony. I always kept a little bit of the *Dick Tracy* flavor in my comic strip." In his autobiography *Batman & Me*, Kane states, "Along with Chester Gould's *Dick Tracy*, Batman has the most bizarre and unique villains in comics. Indeed, it was *Dick Tracy* which inspired us to create an equally weird set of villains for *Batman*." Writer Al Schwartz, who wrote several *Batman* comic book and newspaper strip stories using similarly styled villains, also cites Gould's influence.

For the most part, Gould developed the formula for graphic and memorable comic strip villains: an appropriately goofy yet memorable name corresponding to a villain's grotesque, typically deformed, appearance. Such an approach would not work effectively in a realistically rendered strip such as *Flash Gordon* or *Tarzan*, but it was ideal for the synthetic realism of *Tracy* and *Batman*. While in actual life, most crooks have normal appearances, the grotesque of the comic strip helped readers easily identify the evildoer.

Once the formula was established, the names came from everywhere. In *The Celebrated Cases of Dick Tracy* (Chelsea House, 1970), Gould commented on his World War II-era villains: "We were trying very hard to fight the headlines, which were pretty sensational. In the case of Flattop, that very name was taken from the airplane carrier of the day. But I think the war was a time when that stuff came easily because so much was suggested by events and there was a very great need for furnishing relief from the headlines." Gould also parodied names of popular movie stars (James Cagney = Jimmy White), invented some characters by spelling names backwards (Professor Emirc, Natnus) and sometimes simply observed and exaggerated characteristics of fellow train passengers on his way to work.

Here are some examples of the similarities between Gould's villains and those in the *Batman and Robin* strip. Original appearance dates of Gould's material are noted.

Mumbles (October through December, 1947)

Just as Gould's Mumbles required a translator and was difficult to understand, Lockjaw's immobile mouth made his speech unintelligible and Echo had to explain the gibberish. Echo and Lockjaw appeared in November, 1945, almost two years before Mumbles. Gould, who lived and worked in the Chicago area, could have followed the beginning of this *Batman and Robin* sequence in *The Chicago Sun*, although the newspaper dropped the strip shortly after the Lockjaw sequence began. Max Allan Collins, writer of *Tracy* scripts

upon Gould's retirement, feels that although Gould may have been aware of the strip and of Batman, he was unlikely to have read or followed this material. Similarly, Schwartz, who wrote the Echo and Lockjaw continuity, did not read *Dick Tracy* or regularly follow comic strips. (As an aside, Collins is the only person to date to have written both *Tracy* and *Batman*. He has written a handful of *Batman* comic books as well as a segment of the 1989 newspaper continuity.)

The adventures of Echo and Lockjaw can be found in *Batman: The Dailies 1945-1946*.

Laffey Smith (October through December, 1943)

Laffey's chronic chuckling, punctuating almost every sentence, ended when he laughed so hard that his jaws locked open. A punch on the chin cured him of an open mouth but gave him lockjaw. In this sense, Laffey resembles the villain Lockjaw who appeared later (see above); however, his incessant laughter is reminiscent of Joker who first turned up in *Batman* #1 (Spring, 1940), over three years earlier.

The Mole (September, 1941 through April, 1942)

Tracy's Mole, who lived underground and ran a hideout for felons, can be contrasted with two characters in this volume: Mousey (Chapter 10) and, in particular, the Gopher (Chapter 14), who also had a secret entrance to his underground lair.

Haf and Haf (1967)

On page 181 of this volume, Two-Face remarks, "I'm a Freak-Half Man-Half monster!" Such a phrase would seem the direct inspiration for Haf and Haf, whose face was marred on one side by acid. According to Collins, Haf and Haf originated one morning when Gould was at breakfast. His wife passed him a carton of Half and Half coffee creamer and the character was born.

Others

Tracy's J. Peter Twillbrain from May, 1933 was a crooked attorney similar in spirit to The Iceberg (*Batman: The Dailies 1945-1946*). Junior, Tracy's young partner of sorts, has occasionally been contrasted with Batman's partner, Robin.

Additional similarities can be found throughout the comic books, including *Batman* #6 (August-September, 1941) which featured a villain named Shoulders (Gould's Shoulders appeared in 1946). In *Star Spangled Comics* #66 (March, 1947), Robin battled No-Face, a villain similar to *Tracy's* The Blank from 1937.

It was *Tracy's* villains that inspired the style of Batman's foes, although each might employ characterizations previously or subsequently seen in the other. It is impossible to prove that the handful of writers and artists working on Batman during the early years directly copied *Tracy*, or that Gould copied *Batman* villains. However, it is unlikely that any of those fertile imaginations ever ran dry. The material used a similar theme (the criminal underworld and unusual villains) and the writers and artists were working in the same popular culture milieu of topical events, movies, radio, pulps and other comic books and strips, all of which had its effect. With today's media bombardment, it seems almost impossible to do such work without being influenced at least subconsciously by someone else's efforts. Perhaps back then, it was possible, or a little easier, to create something more individual and personal, even if it occasionally and unintentionally looked familiar.

BOB KANE

Robert Kahn was born on October 24, 1916 in the Bronx and at age 18 legally changed his name to Kane. In 1936, this self-proclaimed "compulsive doodleholic" pencilled and inked his first comic book work, "Hiram Hick." By 1938 he was selling humorous filler stories to DC Comics, including "Professor Doolittle" and "Ginger Snap."

Kane met writer Bill Finger at a party in 1938, and they were soon collaborating on comic book submissions. Their most famous effort, Batman, first appeared in *Detective Comics* #27 (May 1939). As Batman's popularity demanded additional output, Kane kept up the pace by adding assistants and dropping non-Batman assignments. He discontinued his comic book efforts in mid-1943 to pencil the daily "Batman and Robin" newspaper strip. After the strip's 1946 demise, Kane returned to illustrating Batman's comic book adventures and, with the help of several artists, remained involved with comics until his retirement in 1968.

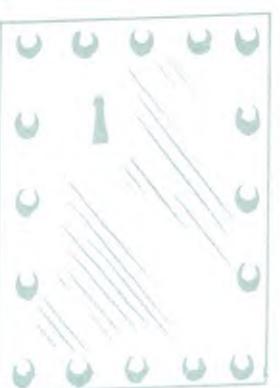
The success of the *Batman* television series in 1966 brought Kane and his art to the forefront. He was subsequently featured in various one-man art shows at galleries and museums nationwide and released a number of limited-edition lithographs. He served as a consultant on the 1989 *Batman* feature film and its sequels. His autobiography, *Batman and Me*, was published in 1989. Kane died on November 3, 1998.

Cover art by Dick Sprang
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